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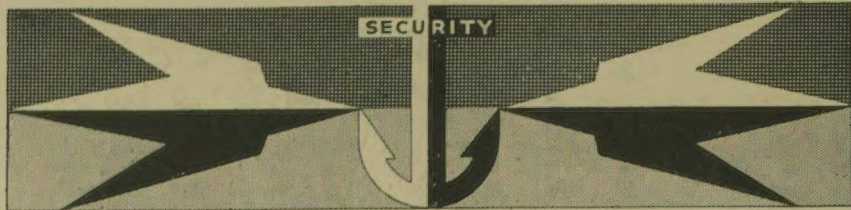
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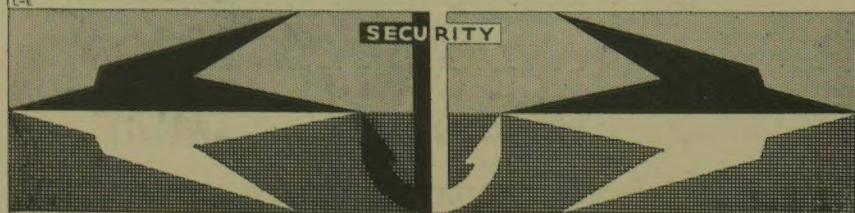
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THE ILLUSTRATED LONDON NEWS

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SATURDAY, JANUARY 11, 1936



ITALY'S BOMBING WAR: THE EMPEROR OF ABYSSINIA AT DESSIE WITH UNEXPLODED ENEMY BOMBS.

The bombing of Dessie in early December, at a time when the Emperor of Abyssinia had recently gone there from Addis Ababa and had made the town his headquarters, caused much damage to the Red Cross hospital, and was followed by energetic protests by the Emperor and the hospital doctors to the League.



By G. K. CHESTERTON.

HOW many of my highly cultured readers have really grasped, assimilated, and made their own the poem called "The Phoenix and the Turtle"? I feel as if I were offering a prize in the newspapers for some sort of success with a crossword puzzle; but I can assure the reader that Torquemada never produced anything within a thousand miles of the Turtle and his mystical colleague. Much of the modern public will be divided between those who say "Of course we know our Shakespeare" and those who have entirely forgotten that Shakespeare ever wrote anything of the sort. And, indeed, the first group is wrong, and the second group is right. Shakespeare never did write anything of the sort, so far as I know, except in this one extraordinary example. On the other hand, we may be fairly certain that those who say they know their Shakespeare do not know their Shakespeare. If they did, they would not fall into the fallacy of supposing that he was theirs. In all this common cultivated acquaintance with the classics there is a certain unconscious trick of omission for which we must always allow. There is even a sort of terrible irony in Matthew Arnold's phrase that culture consists of knowing "the best that has been said and thought." It is only too true that the knowledge of Shakespeare generally means the knowledge of the best things in Shakespeare. Or, at least, of the things which those who were thought the best critics thought were the best things. But there are many more marvellous and fantastic fish in that great sea than ever came out of it. When people say they know their Shakespeare, they generally mean that they know somebody else's Shakespeare; especially the actor's Shakespeare, or the actor-manager's Shakespeare, or the highly modern producer's Shakespeare, or, what is worst of all, the Shakespearean critic's Shakespeare.

It is the same with all the great creations that are stared at like monuments, rather than quarried in like mines. I read a newspaper article the other day in which a man said that he knew the message of the Gospel was quite simple, because he had heard it at his mother's knee. It did not seem to occur to him that his mother might have been a person of some common sense and that she probably read to him the passages that really are simple enough to be suitable to a child. It seems probable that she was sane enough to tell him of the Good Shepherd who goes after the lost sheep; or the welcome to the prodigal returning home; or the love of Christ for all little children. It seems improbable that she asked a child to understand what is meant by the Unjust Steward; or the Eunuchs of the Kingdom of Heaven; or the command to hate father and mother for the Kingdom of God; or the bringing of a sword into the world; or the dark enigma of Judas. Now, most educated people have exactly that memory of an expurgated Shakespeare; as they have of an expurgated Bible. They remember the things that have been theatrically presented to them; because they are theatrical. They remember the things that are quite obviously edifying, in the sense of moralising, because they have been imposed upon them. But there are a thousand things in Shakespeare which they have never even tried to understand; and this is something which I respectfully doubt whether they would understand, even if they tried.

People actually found cryptograms in Shakespeare; but there is nothing so very cryptic about a cryptogram. It is merely a sort of spelling game, by which a rather crude and clumsy series of words can somehow be traced through the thick of much more important and intelligent and beautiful words.

Mrs. Gallup thus proved in an ingenious manner that Bacon wrote Shakespeare. Father Ronald Knox thus proved, much more successfully, that Queen Victoria wrote "In Memoriam." We can prove the impossibility of a cryptogram by the existence of so many cryptograms. The more often it is done, the more impossible it is to do. There have been about ten alternative explanations of the authorship

it is never mentioned among these other and milder examples of popular misunderstanding. I come back with some gloom to the inference: not that nobody has understood it, but that nobody has read it.

Of course, I would not be arrogant. There may be others who grasp it at a glance; whose common conversation at breakfast consists of lines like these—

Reason, in itself confounded,
Saw division grow together,
To themselves yet either neither,
Simple were so well compounded
That it cried, How true a twain
Seemeth this concordant one!

But I have not come across any of them among the public Shakespearean critics. And my conclusion, right or wrong, is this. Shakespeare did, for the first and last time, really wish to put himself beyond the reach of the Shakespearean critics. Shakespeare did really wish to leave behind him one real cryptogram; not a silly alphabetical cypher to say that he was Francis Bacon or Queen Elizabeth, or the Earl of Southampton; but something to say that he was the Shakespeare whom we shall never know. As if he had been suddenly alarmed at the horrid notion that he had really unlocked his heart with the key of the Sonnets, as Wordsworth suggested; and had then resolved to leave behind him a casket that no key can unlock.

I do not set up to be a student of Shakespeare; still less of Shakespeareana. It may be that these two wild birds, the Phoenix and the Turtle, have been caught and caged and labelled and stuffed in a museum many times. They may have been identified as often as "Mr. W. H.," who by this time might be almost anything, from the White Horse to the Waldorf Hotel. Perhaps the Turtledove is the League of Nations, cooing sweetly but apparently dying young; or the Phoenix is the German Eagle, re-aring out of the burning Reichstag. But the only serious and convincing note on it I happen to have read is in the Comtesse de Chambrun's remarkable reconstruction called "My Shakespeare, Rise!" M. André Maurois writes a most interesting preface to this most interesting book. Himself detached from the debates on which it turns, he is only linked with Mme. de Chambrun by his interest in English literature; but he pays a just tribute to the learning which she applies to that literature. Her theory is, broadly speaking, that the motive which made Shakespeare thus cryptic was largely politic; and that the whole mystery was connected with contemporary politics. She has set out in several books her reasons for believing that Shakespeare belonged to the party, at once of revolt and reaction, which was specially bent on breaking the power and policy of Cecil and his group; a group which more or less included Bacon. It is curious that Bacon and Shakespeare, who have actually been lumped together as partners, or even identified as an alias and an *alter ego*, were (according to this theory), so far from working together in private life, actually working against each other in public life. This particular movement found its final issue and failure, I suppose, in the rebellion of Essex; which was certainly against Cecil on the political side, though some have disputed its purpose on the religious side. Essex may have courted some of the Puritans; his friend Southampton was certainly one of the Papists; and this book explains the mysterious lament as a dirge for the old régime: "Truth may seem, but cannot be; Beauty brag, but 'tis not she." Certainly that is what a man might well say, who felt hostile to a new world.



THE YOUNG OXFORD "RUGGER" BLUE WHO SCORED TWO TRIES FOR ENGLAND AGAINST NEW ZEALAND IN HIS FIRST INTERNATIONAL MATCH AND WAS THE OUTSTANDING FIGURE OF THE EVENT: PRINCE ALEXANDER OBOLENSKY (TRENT COLLEGE AND BRASENOSE), A WING THREE-QUARTER OF EXCEPTIONAL SPEED. Prince Alexander Obolensky's two dazzling runs formed the great feature of the first half in the England v. New Zealand "Rugger" match played at Twickenham before the Prince of Wales on January 4. These two tries gave England an invaluable lead of six points at half-time, and brought him personally a tremendous ovation from the crowd of some 70,000 spectators. Obolensky, who was on the right wing in the English three-quarter line, is reputed the fastest runner in present-day Rugby football. With a deceptive change of pace, as one critic puts it, "he fades past his opponents like a ghost." He is, however, no mere sprinter, but a footballer who uses his exceptional speed with acute intelligence. It was only in November that he received his Rugby Blue for Oxford, and the England v. New Zealand event (illustrated on another page) was his first appearance in an international match. His brilliant form at Oxford, where last term he scored more tries than any other member of the University team, raised the question of his qualification to play for England, and he applied for naturalisation papers. Prince Obolensky comes of a very old Russian family. His home is in France, but he spends little time there and has lived in England for seventeen years. He was for three years at Trent College, where he captained the school fifteen, and did the 100 yards in 10.1-5 seconds. He is now nineteen, and in his second year at Brasenose.

of the plays, founded on a long recurrent scheme running through the plays. I have never seen one real explanation of the short poem called "The Phoenix and the Turtle." I mean I have never seen any in the ordinary literary text-books. Or, again, I have read all my life about the obscurity of certain writers; of how Browning baffles the reader, or even Meredith is sometimes verbally evasive. But I was never baffled by Browning or Meredith, even in my boyhood; and I am pretty completely baffled by "The Phoenix and the Turtle." Yet, strangely enough,

THE WAR: ITALIAN PRECAUTIONS; AND THE EMPEROR IN BOMBED DESSIE.



THE CONTINUANCE OF ROAD CONSTRUCTION ON THE ERITREAN FRONT: ITALIAN SOLDIERS WIELDING THE PICK TO SUPPLEMENT THE EFFORTS OF THEIR LABOURERS.



THE TOLL OF DISEASE IN UNHEALTHY MASSAWA: ITALIANS, LIGHTLY CLAD, FOLLOWING THE COFFIN OF A COMRADE IN A FUNERAL PROCESSION.



ITALY GUARDS THE WAY TO EAST AFRICA FOR HER TROOPSHIPS: WARSHIPS LYING OFF MASSAWA, IN READINESS FOR PATROLLING THE RED SEA.



ITALIAN SUBMARINES TAKE PART IN THE EAST AFRICAN CAMPAIGN: FOUR, WITH THEIR PARENT SHIP, LYING IN THE BUSY HARBOUR OF MASSAWA.



THE EMPEROR OF ABYSSINIA PRESENT AT AN OPERATION IN THE RED CROSS HOSPITAL AT DESSIE—THE BUILDING WHICH WAS DAMAGED BY ITALIAN BOMBS.



USING THE ITALIAN CONSULATE AT DESSIE AS HIS HEADQUARTERS: THE EMPEROR (ON THE BALCONY) SPEAKING; BEFORE A ROW OF UNEXPLODED BOMBS.

The failure of the Italian Army in northern Abyssinia to make any further advance since its occupation of Makale in early November was explained by Signor Mussolini in a speech to his Cabinet Council on December 30. He said: "Every war, especially a colonial war, has its indispensable pauses, particularly when it is a question of organising commissariat arrangements in a difficult and mountainous region such as the Tigré." The labour needed for making roads there durable enough to preserve communications is, indeed, immense; and Italian troops are called on to supplement the efforts of the army of workmen brought out from

Italy. In early January it seemed that the "indispensable pause" was still far from ending; especially as heavy rains were reported from the front, severe enough to disorganise even the mobile Abyssinians' plans of counter-attack. These rains were unexpected, coming as they did a month ahead of the February "little rains." The real rains, which while they last must halt any Italian advance, are not due till May.—Our lower right-hand photograph shows the Emperor speaking to his men from the Italian Consulate at Dessie, which he has made his headquarters. Another photograph of his Majesty is on our front page.

FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



STRONG FEELING AGAINST THE AUTONOMY MOVEMENT IN NORTH CHINA: STUDENTS DEMONSTRATING OUTSIDE THE CLOSED GATES OF PEKING.

A great demonstration of students, described as the first of its kind since September 1931, when the Sino-Japanese conflict began, was held outside and in Peking on December 9. Its object was to protest against the autonomy movement in North China, and to urge stronger action upon the Nanking Government. That it was followed by similar demonstrations in [Continued on right.]



A DEMONSTRATION OUTSIDE GENERAL HO'S HEADQUARTERS IN PEKING: A BAND OF STUDENTS WHO GATHERED TO SHOUT ANTI-JAPANESE SLOGANS.

Canton and other parts of the country proves the existence of a widespread feeling against the threat to China's territorial integrity. On December 9 hundreds of students from Tsing Hua and Yenching Universities, which are five miles west of Peking, marched to the west gate at 7 a.m., but found it closed against them by the police. There they remained throughout the day, in silent protest, while the temperature was seventeen degrees below freezing. Inside the city were demonstrations by other students.



THE STUDENT DISTURBANCES IN EGYPT: THE PREMIER'S CAR SURROUNDED BY DEMONSTRATORS WHILE HE WAS ON HIS WAY TO THE SURGICAL CONGRESS.

Our photograph shows the struggling mass of students surrounding the car of Nessim Pasha, the Egyptian Premier, when he was driving to attend the International Surgical Congress at the University of Cairo on December 31. He was eventually forced to turn back before he got to the University. Six British policemen who were escorting Prince Mohamed Ali to the Congress were attacked and two were seriously injured.



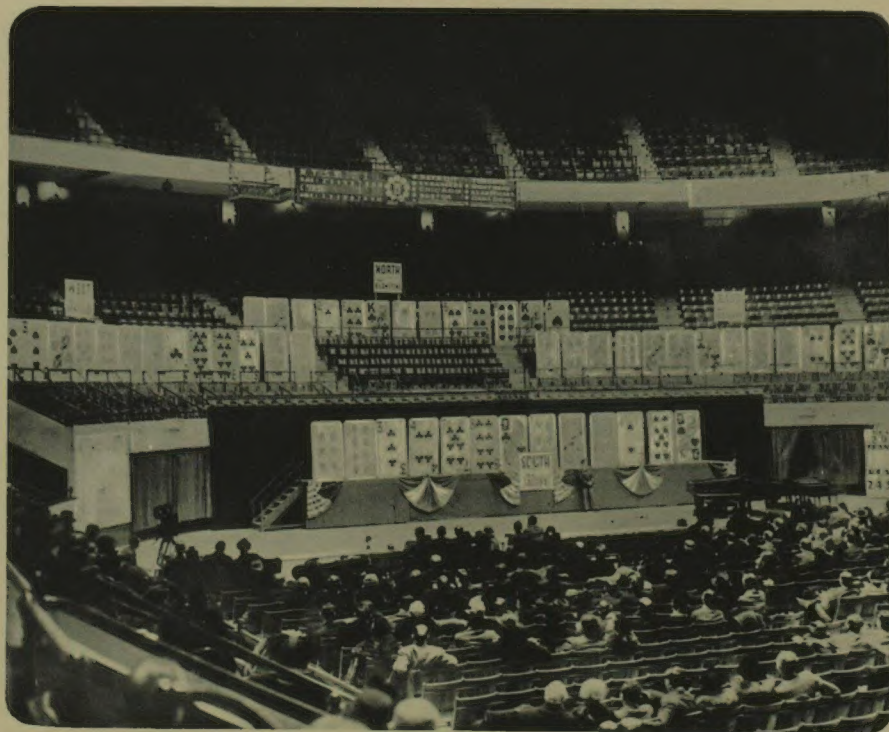
A CAPTURED GERMAN WAR-FLAG HANDED BACK AT A GATHERING OF ENGLISH, FRENCH, AND GERMAN EX-SERVICEMEN: THE CEREMONY AT SWANSEA.

A noteworthy gesture of international friendliness was made when four German and two French ex-soldiers were guests of the Swansea Branch of the British Legion on January 4. A German regimental standard captured during the Great War was handed to the German visitors. General Müller, leader of the German delegation, is seen to the right of the flag.



THE DISASTROUS FIRE ON TABLE MOUNTAIN, CAPE TOWN: THE MOUNTAIN SUGGESTING A VOLCANO WHILE THE FIRE AMONG THE PINE PLANTATIONS WAS AT ITS HEIGHT.

Half the pine plantation on the face of Table Mountain and all the plantations on Devil's Peak were destroyed by a bush fire last month. The pine needles under the trees were almost explosively inflammable after several days of intense heat. It is estimated that 300,000 trees were destroyed, and that damage amounting to more than £150,000 was done. A change of wind and light rain, however, saved the Rhodes Estate and the National Botanical Gardens.



SEVEN-FOOT PLAYING-CARDS USED IN THE FRANCE V. U.S.A. BRIDGE MATCH: A METHOD OF SHOWING THE PLAY TO A LARGE AUDIENCE.

The recent Franco-American bridge match, the last eight deals of which were played in the arena at Madison Square Garden, New York, was won by the American team. A novel feature of the final play was the use of seven-foot playing-cards, manipulated by ushers, which showed play in the match to what is claimed to be the largest audience ever to witness a bridge match in America.

**A BRITISH SHIP SETS STUN'SLS AGAIN:
THE "JOSEPH CONRAD," WHICH HAS ARRIVED
AT SYDNEY AFTER A SIXTEEN-MONTHS' VOYAGE.**



YOUTH AT THE HELM OF THE "JOSEPH CONRAD," WHICH IS CLAIMED TO BE THE ONLY SQUARE-RIGGED SHIP IN SERVICE UNDER THE BRITISH FLAG: THE YOUNGEST CADET IN THE VESSEL, WHICH MR. A. J. VILLIERS HAS EQUIPPED AS A TRAINING-SHIP.

MR. A. J. VILLIERS, the well-known writer on the subject of sailing-ships, whose photographs have been reproduced in our pages on more than one occasion, has sent us a note on the "Joseph Conrad." Writing from Singapore, he says: "This is the only square-rigged ship in service under the British flag. I am sailing her round the world, first to New York, and then to Rio, to Good Hope, to St. Paul, through the strait of Bali to Boeileleng." Later, he stated, he planned

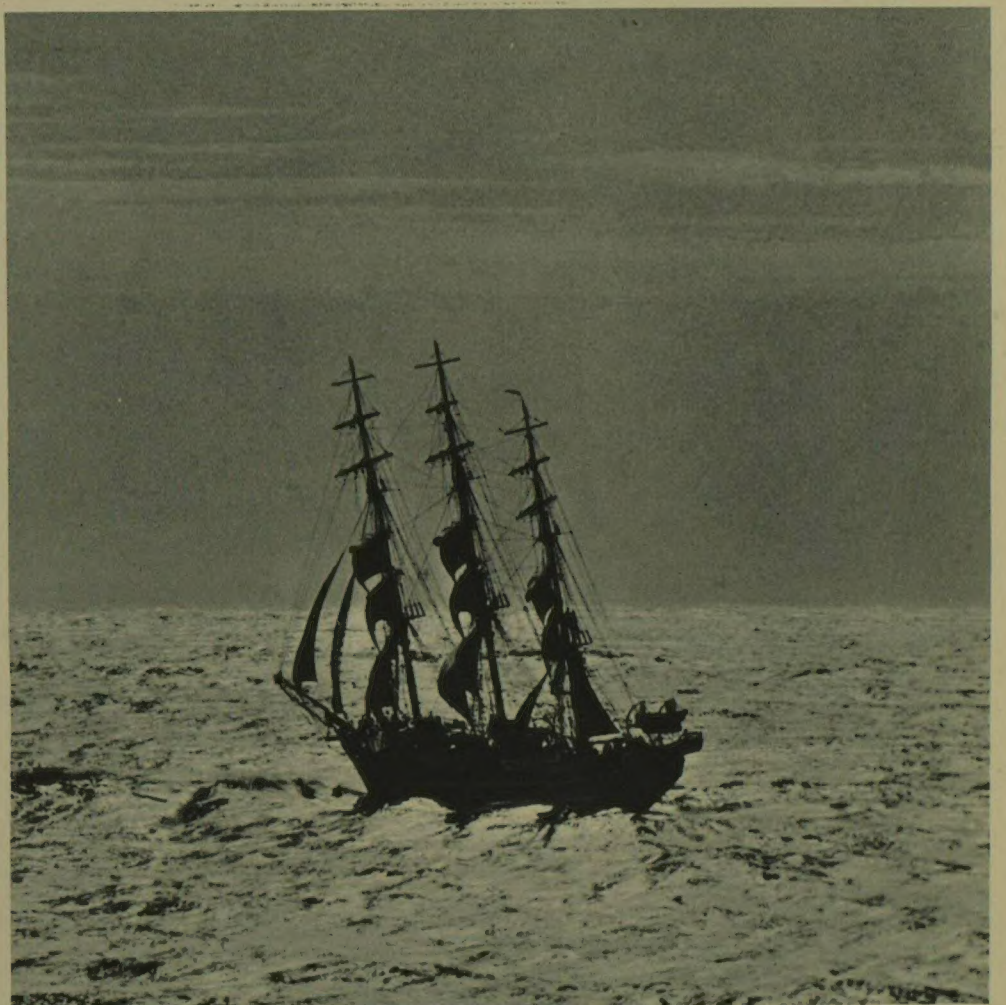
[Continued below]



A SINGLE TOPSAIL FULL-RIGGED SHIP WITH STUDDINGSAILS SET—A SIGHT PROBABLY NOT SEEN IN THE CHINA SEA OR ELSEWHERE FOR FIFTY YEARS: THE "JOSEPH CONRAD" IN EASTERN WATERS.



A FULL SUIT OF STUDDINGSAILS ON THE "JOSEPH CONRAD'S" FOREMAST: CANVAS WHICH HAS PROBABLY NOT BEEN BENT ALOFT IN A BRITISH SHIP FOR MANY YEARS.



"GEORG STADEL" (Wrong title given on photo) CENTRAL PRESS PHOTO.
THE "JOSEPH CONRAD" UNDER WAY: A BEAUTIFUL PHOTOGRAPH OF THE SHIP, WHICH RECENTLY REACHED SYDNEY SAFELY AFTER A VOYAGE OF SIXTEEN MONTHS.

Continued.]
to voyage in the South Seas. Another correspondent informs us that the "Joseph Conrad" recently reached Australia, sixteen months after leaving England. The "Joseph Conrad" is used partly as a training-ship for young boys. She is manned entirely by young men from the ages of fourteen to twenty-three. Though only a hundred feet on the waterline, she recently sailed from Cape Town to Bali in forty-nine days. "While in the China Sea" (Mr. A. J. Villiers observes) "the 'Joseph Conrad' provided a spectacle not seen there or anywhere for fifty years, that is, a single topsail full-rigged ship with studdingsails set."

EASTERN ART AND WESTERN AVIATION: EXHIBITS; AND A RECENT DISASTER.



THE MASTERPIECE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM:
A BEAUTIFUL CHINESE LACQUERED BOX DATING FROM 1600 A.D.

"This handsome box is 'gallantly painted' with scenes from Chinese legend. The maker, Chin Kao-shan, has marked his name in gilt seal characters and twice added a date, the year of the reign of Wan Li (1573-1619), corresponding with 1600 A.D. Chin's work is typical of the gay and courtly civilisation in China under the Ming Emperors (1368-1643 A.D.). The box was presented by Mr. A. E. Anderson."



THE GEM OF AN INDIAN AND NEPALESE ART EXHIBITION AT INDIA HOUSE: A NINTH CENTURY FIGURE OF PADMA SAMBHAVA—THE FACE PURE GOLD (HEIGHT, 3 FT.).

At India House, Aldwych, there will again be exhibited from January 13 onwards (as previously, from January 1 to 8) a unique collection of Indian and Nepalese art objects formed by the late Mr. Alexander Scott, a well-known artist and archaeologist, who travelled widely in Nepal and Tibet. The chief exhibit is this beautiful Indo-Buddhistic shrine of Padma Sambhava, finely wrought in copper, with a gold face, highly burnished. Around it are set sacred objects associated with it.



A NEW NATIONAL TREASURE AT THE VICTORIA AND ALBERT MUSEUM: AN EARLY SEVENTEENTH CENTURY INDIAN CARPET WITH THE ARMS OF THE FREMLIN FAMILY.

The magnificent carpet partly shown here was made for William Fremlin, who early in the seventeenth century was at Ahmadabad in the East India Company's service, and in 1637 was head of the Surat factory. At intervals in the design are his family arms—a chevron and three plumed helmets, with a wreathed elephant as crest, now the badge of Fremlin's Brewery. The carpet was acquired for the Museum by aid of the National Art-Collections Fund, with a contribution from Mr. Frank Fremlin.



A HISTORIC EXHIBIT IN THE NEW QUARTERS OF THE IMPERIAL WAR MUSEUM:
A JUTLAND SEAPLANE DISPLAYED AFTER FIFTEEN YEARS IN STORAGE.

Since the transference of the Imperial War Museum to the old Bethlem Royal Hospital, it has been possible to exhibit, for the first time for fifteen years, this historic seaplane used at the Battle of Jutland. At South Kensington there was no room to display it, and it was stored. Though the Museum's "change of address" dates from November 11, the removal of the whole contents—10,000 pieces, weighing about 500 tons—is not completed.



THE FLYING BOAT WHICH RECENTLY MET DISASTER AT SEA NEAR ALEXANDRIA:
THE LOST "CITY OF KHARTOUM," HERE SEEN ON THE NILE AT KHARTOUM.

The British air-liner "City of Khartoum" was wrecked on the evening of December 31, in the Mediterranean, within two miles of Alexandria. Of 13 people on board (9 passengers and 4 crew), the only survivor was the pilot, who was picked up after some five hours in the water. Shortly before the disaster, the flying-boat had wirelessed Alexandria that it was preparing to alight. On January 3, divers penetrated to the cabin and brought up three bodies.

A WELCOME GUEST IN THIS COUNTRY: THE CROWN PRINCE OF EGYPT.

PHOTOGRAPH BY FAYER OF VIENNA, DORLAND HOUSE.



AT PRESENT LIVING IN ENGLAND TO COMPLETE HIS EDUCATION: PRINCE FARUK, HEIR TO THE EGYPTIAN THRONE, WHO IS TO BE A CADET IN THE ROYAL MILITARY ACADEMY AT WOOLWICH.

H.R.H. Prince Faruk, only son and heir of his Majesty King Fuad, arrived in England recently (as noted in our issue of October 26) to continue his education. It was then stated that during this year he would enter the Royal Military Academy at Woolwich. Meanwhile he has taken up residence at Kenry House, Kingston Hill, Surrey, with a large household under the direction of Sir Ahmed Hassanein Bey (the famous Egyptian explorer, First Chamberlain to King Fuad), who is acting as his Controller. The staff includes five English tutors—for mathematics, physics and chemistry, history, and English literature. The Prince already

knows our language, which he learnt in childhood from English nurses, and speaks several others. He is now nearly sixteen, having been born on February 11, 1920. In 1933 he was made Emir es Said, or Prince of Upper Egypt. He looks older than his years, and has a singularly engaging appearance and disposition. Besides his regular studies, he will have opportunities for observing British life and institutions, and also for taking part in sports and games. Among his hobbies are stamp-collecting and photography, and he is fond of reading. As Chief Scout of Egypt, he takes a keen interest in the Scout movement.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



DR. PERCY CARTER BUCK,
F.R.C.M.

New Knight. Professor of Music, University of London. Musical Adviser to the L.C.C. Was professor of Music at Dublin University, 1910-20.



FIELD-MARSHAL SIR PHILIP CHETWODE, B.T.

Receives the Order of Merit in recognition of distinguished services rendered to his country. Has just completed five years' service as Commander-in-Chief of the Army in India. Commanded Desert Corps, Egypt, 1916-17.



DR. JOHN DOVER WILSON.

Created Companion of Honour for services to literature. A great Shakespearean authority. Regius Professor of English Literature at Edinburgh. Has held a variety of Academic appointments both in this country and abroad.



MISS CHRISTABEL PANKHURST.

Created a D.B.E. for public and social services. One of the leaders of the militant movement for women's suffrage before the war.



MR. RALPH COPE.

New Knight. Chief Accountant of the Great Western Railway. The honour is conferred on him on the occasion of the centenary of the Great Western Railway, which fell last year.



SIR ARTHUR SHIRLEY BENN, B.T.

New Baron. For political and public services. M.P., Drake Division of Plymouth, 1910-29; and for Park Division of Sheffield, 1931-35. Has done notable service for Chambers of Commerce at home and abroad.



SIR JAMES GOMER BERRY, B.T.

New Baron. For political and public services. The brother of Lord Camrose. Well known as a newspaper proprietor, and has been active in support of hospitals. Is part-proprietor of the "Daily Telegraph."



MISS MYRA HESS.

Created a C.B.E. for services to music. The well-known pianist. Fellow and Associate, Royal Academy of Music. Has given concert tours in France, Germany, Austria and America.



MR. HUMPHREY S. MILFORD.

New Knight. Publisher to the University of Oxford since 1913. President, the Publishers' Association of Great Britain and Ireland, 1919-21. Has edited a number of poetical publications.



SIR IAN MACPHERSON, B.T., K.C.

New Baron. For political and public services. M.P. for Ross and Cromarty since 1911. His retirement will cause a by-election. Under-Secretary of State for War, 1916-19. Chief Secretary for Ireland, 1918-20.



SIR THOMAS SIVEWRIGHT CATTO, B.T.

New Baron. For public services. Has large mercantile interests in India. Was a member of food commissions in the U.S.A. and Canada during the war. A member of the Indian Government Retrenchment Committee, 1922-23.



MISS OLGA NETHERSOLE.

Created a C.B.E. Hon. Organiser of the People's League of Health (which she founded in 1917). Had a long and successful career on the stage, making her debut in 1887.



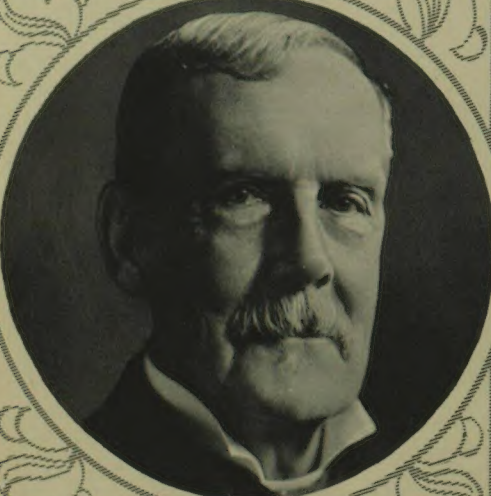
LT.-COL. F. C. SHELMERDINE.

New Knight. Director-General of Civil Aviation at the Air Ministry. Attached to R.F.C., 1915. Senior Assistant, Directorate of Civil Aviation, Air Ministry, 1919.



SIR SIDNEY BARTON.

Created a C.B.E. British Minister in Addis Ababa. Preparing report on the bombing of the Swedish Red Cross unit by Italian aeroplanes near Dolo, for Swedish Red Cross authorities.



A GREAT PHILANTHROPIST DEAD: THE LATE MR. F. N. CHARRINGTON.

Mr. F. N. Charrington, who devoted his life to the causes of Christianity and temperance, died on January 2; aged eighty-three. He gave up a great fortune derived from brewing for conscience sake. For sixty-five years he carried on the work of the Tower Hamlets Mission, which he founded in 1870.



THE PRINCE OF WALES SEES ENGLAND'S GREAT RUGBY FOOTBALL TRIUMPH: H.R.H. AT THE "ALL BLACKS" MATCH AT TWICKENHAM.

As noted on the opposite page, where we give photographs of the game, England defeated New Zealand by 13 points to none at Twickenham on January 4. This was the first occasion on which England had defeated a visiting New Zealand team. The match was watched by H.R.H. the Prince of Wales and by an enthusiastic crowd estimated at about seventy thousand people.



THE DEATH OF A FAMOUS PATRON OF GOLF: THE LATE MR. SAMUEL RYDER.

Mr. Samuel Ryder, the patron of golf, died on January 2; aged seventy-seven. He was head of the firm of seedsmen of Ryder and Son. He presented the Ryder Cup for biennial competitions between the professionals of Great Britain and the U.S.A. He employed Abe Mitchell as his private professional.

ENGLAND: 13; NEW ZEALAND: 0.—THE "ALL BLACKS" MATCH AT TWICKENHAM.



ENGLAND'S FIRST RUGBY FOOTBALL VICTORY OVER A VISITING NEW ZEALAND FIFTEEN: AN "ALL BLACK" PLAYER BEING TACKLED IN THE COURSE OF AN EARLY ATTACKING MOVEMENT AT TWICKENHAM, WHEN ENGLAND WON BY 13 POINTS TO NIL—CRANMER AND GADNEY RUNNING UP TO INTERCEPT ON THE RIGHT; AND PRINCE OBOLENSKY, FARTHEST FROM THE CAMERA, IN LINE WITH THE TOUCH JUDGE.



A LOOSE SCRUMMAGE IN THE ENGLAND-NEW ZEALAND MATCH; WITH PRINCE OBOLENSKY, WHO SCORED TWO BRILLIANT TRIES, SEEN ON THE EXTREME LEFT (NO. 14).

England beat New Zealand by thirteen points to none at Twickenham on January 4. This was the first time a visiting team of "All Blacks" had been beaten by England. It was also the first match in which the All Blacks had been unable to score this season. The formidable qualities of their side are indicated by the fact that, in spite of their previous defeats by Wales, they concluded their programme with the fine record of having scored 431 points to 180. The match at Twickenham was watched by H.R.H. the Prince of Wales and a crowd of seventy thousand. Two tries were scored in the first half by Prince A. Obolensky (Oxford University). A personal note,



B. C. GADNEY, ENGLAND'S CAPTAIN AND SCRUM-HALF, GETTING THE BALL AWAY FROM THE SCRUM: AN EXCITING MOMENT DURING THE MATCH AT TWICKENHAM.

together with a portrait of this brilliant three-quarter, will be found on "Our Notebook" page. On the first occasion Obolensky looked like being forced into touch, but his speed enabled him to elude Gilbert, the New Zealand back. On the second occasion, Obolensky backed up Candler in mid-field, took a pass from him, and eluded Mitchell, the New Zealand three-quarter. The next score was made by P. Cranmer (Richmond; three-quarter), who dropped a goal from thirty yards out. Finally, after successfully taking a very difficult pass at the end of a run, H. S. Sever (Sale; three-quarter) scored the last try for England.



THE WORLD OF SCIENCE.



THE RESULTS OF PHYSICAL EXERCISES.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

THE athlete is in no doubt about the fact that if success is to be his, it can only be attained by strenuous preparatory training. The less ambitious, who desire no more than to keep themselves "fit," in like manner recognise the benefits of "physical exercises" to attain their end. But *how* this comes about, I venture to think, very few fully realise. Yet each of these two types knows that fatigue follows their several exercises, a fatigue which vanishes after a good square meal. They say they have made themselves hungry and having assuaged that hunger, feel refreshed. But they never seem to ask what, precisely, is the relationship between this "good square meal" and the feeling of well-being which follows its digestion. They order their training blindly, in short.

Yet if this relationship were once grasped, and by every mother's son of us, it would profoundly change our outlook on life, and of the why and the wherefore of living bodies of all kinds. We eat, we say, for the "nourishment" of our bodies. But *how* is this "nourishment" brought about, and *how* does intensive training give efficiency in the desired direction? Some will tell you that we eat to "repair our wasted tissues." But *how* is this repair-work effected? Briefly, as the process of digestion proceeds, the food is passed into the upper end of the intestine, and here reduced to a condition resembling salad-cream, which is then taken up by special vessels called the "lacteals," and poured, drop by drop, into the sub-clavian vein on each side of the neck, below the collar-bone, into the blood-stream, whence it is distributed all over the body—for the "repair of the tissues."

Now, those parts of the body which have been used most will take most of this repair material: the parts less used will absorb according to their needs. And so it comes about that this liquefied food becomes converted into living tissue, becomes, in

possibly is, transmitted to the next generation, but to a degree so slight as to be impossible to measure. We find, however, in the animal kingdom, that where both sexes, from infancy onwards, are subjected to precisely the same stresses and strains, in their pursuit of food, in the course of ten thousand years or so, by



1. A BIRD WITH LONG, SLENDER LEGS (BUT COMPARATIVELY WEAK CLAWS) ADAPTED TO TAKING PREY ON THE GROUND, PARTICULARLY SNAKES: THE SECRETARY-BIRD OF SOUTH AFRICA.

imperceptible degrees, the body changes its form. Intensive digging, for example, has given us the mole; intensive swimming, the whale.

A visit to the "Zoo" will reveal hosts of witnesses to this directive principle of growth. The birds and beasts, of all kinds, to be seen there have all been shaped by this agency. I propose now to take, for the purpose of making my meaning clear, some striking illustrations furnished by the birds of prey. Take the great South American harpy-eagle. In this photograph (Fig. 2) the great size of the beak, and the enormous feet and claws, do not strike one so forcibly as in the living bird. But these have come into being, as with the rest of the eagle tribe, by constant and persistent use in the capture and tearing up of elusive prey. Wonderful tales are told of its fierceness and strength, which must indeed be considerable, for it preys on large animals, including the formidable wild-pig or peccary, as well as fawns, foxes, and monkeys. But our own golden eagle, though a smaller bird, is almost as powerful.

By way of contrast, turn to the "secretary-bird" of

South Africa. Here the prey is hunted, not after the fashion of the eagles, on the wing, but on foot. This changed method of hunting must have taken place long ages ago, but it had an inevitable end—the lengthening of the legs. They are now as long and slender as those of the cranes and storks. It preys upon small mammals, lizards and insects, but, above all, snakes. These are all ground-dwellers, and more easily seen from the ground than they would

be from the air. Birds are also taken when opportunity offers. But reptile-stalking has had a very marked result in changing the form of the beak and feet, and especially the feet, for the toes are quite short, and the claws, compared with those of the eagles, are feeble. Its method of killing snakes seems to show that it is well aware that this is a dangerous form of hunting. For it attacks its victim cautiously, delivers a forward kick with its powerful foot, and at the same time spreads its wings to form shields to prevent bites from the possible poison-fangs, since it probably cannot discriminate between poisonous and non-poisonous snakes till they strike out. On foot it can almost outpace a horseman. But it will take to the wing if hard pressed, and will often soar to a great height.

This "self-regulating" property of living bodies, now in this direction, now in that, according to the stimuli set up by persistent use in the pursuit of food, is forcibly shown by the fact that animals in no wise related come to be moulded to the same form. The South American caracara affords a case in point. For this bird, as will be seen in the adjoining photograph, rather closely resembles the secretary-bird; so much so, indeed, that the older ornithologists believed them to be closely related. It is, as a matter of fact, one of the crane tribe. The general resemblances between the two birds are very evidently due



2. A BIRD WITH LARGE, STRONG CLAWS AND A PROMINENT BEAK—WEAPONS WELL ADAPTED TO THE CAPTURE OF PECCARIES, MONKEYS, AND THE OTHER ANIMALS ON WHICH IT PREYS: THE AMERICAN HARPY-EAGLE, WHICH RANGES FROM MEXICO TO BOLIVIA.

Photograph by D. Seth-Smith.

to the same mode of feeding. For, like the secretary-bird, the caracara preys on small mammals, snakes, lizards, and insects, as well as snails and worms. But its near relation, *Chunga burmeisteri*, though closely resembling *Cariama cristata*, differs in having shorter legs, surely due to the fact that it haunts forests and bushy districts, instead of the high grass of the open *campos*, which is the chosen habitat of its longer-legged relative.

These changes of form, and resemblance between unrelated types, it is to be remembered, are infinitely slow in their manifestation. They are *not* due to any agency, or moulding-factor, in their environment, but to like methods of feeding. The ancestral secretary-bird and the ancestral caracara fed as their descendants feed. But the mode of capturing such food calls forth precisely similar muscular movements which, by their ceaseless repetition set up stimuli, both in the skeleton and the muscles, whereby the parts most "used" developed at the expense of neighbouring structures not affected by these stimuli. Hence those used but little gradually lose viability, and may, in time, become reduced to the condition of vestiges. What is true, then, of these bodies is true of our own.



3. ANOTHER BIRD WITH LONG, SLENDER LEGS: THE CARIAMA OF SOUTH AMERICA, WHICH CLOSELY RESEMBLES THE SECRETARY BIRD IN APPEARANCE (SEE FIG. 1), THOUGH THEY ARE NO WAY RELATED, SO THAT THE RESEMBLANCE MUST BE ATTRIBUTED TO THE EFFECTS OF A SIMILAR MODE OF LIFE.—[Photograph by D. Seth-Smith.]

short, our very flesh and blood. Exactly how this wonderful transmutation comes about, no man can tell. But watch the result. Those parts of the body, as I said, used most will take most. More than this, however, this increased use will result in increased size of the muscular and bony tissues: as witness the increased size of the limbs in athletes.

This increase, however, is only transient where the individual life is concerned. It may be, and

JUBILEE MEETS HER TOY SELF; BOO-BOO, HER BABY, AND A GIFT STRANGER.



BOO-BOO, THE "ZOO" CHIMPANZEE, WITH HER BABY, JUBILEE, GIVEN A LITTLE TOY CHIMPANZEE, SEEMS PUZZLED AND SOMEWHAT SUSPICIOUS.



BOO-BOO, HOWEVER, SOON MAKES UP HER MIND THAT THE VISITING STRANGER IS HARMLESS AND CEASES TO SHELTER HER CHILD.



JUBILEE IS RESOLVED TO TAKE NO RISKS AND REGARDS THE TOY "CHIMP" CAUTIOUSLY—FROM A DISTANCE.



JUBILEE DRAWS CLOSER, STILL PREPARED TO LEAP BACK; WHILE BOO-BOO WATCHES INDULGENTLY.



JUBILEE NOW STRETCHES OUT A CAUTIOUS FINGER, BUT THE NEWCOMER REMAINS INERT; WHILE BOO-BOO LOOKS ON.



JUBILEE SEIZES THE TOY BY THE HAIR; BUT STILL KEEPS ONE HAND ON HER MOTHER'S KNEE.

Jubilee, the baby chimpanzee in the London "Zoo," has probably aroused greater interest among visitors than any animal since Jumbo, the world-famous elephant. Her progress has been illustrated in our pages on a number of occasions. She came into the world on the fifteenth of February, 1935, the first chimpanzee to

be born in the London "Zoo." Her father was Koko, of the Clifton "Zoo." Mother and child began to receive visitors last March; and now, as the photographs reproduced on this page show, little Jubilee has been introduced to a novel and surprising aspect of the outside world.

THE RED CROSS IN ABYSSINIA: NATIVE, BRITISH AND SWEDISH UNITS.



A NATIVE RED CROSS UNIT IN ABYSSINIA, DISPLAYING ITS DISTINCTIVE FLAG: A RATHER CRUDELY EQUIPPED DETACHMENT PREPARING FOR A JOURNEY.



A BRITISH RED CROSS CONVOY OF SIXTEEN LORRIES OPERATING AT HARRAR: AMBULANCE LORRIES ENTERING THE TOWN WITH WOUNDED ABYSSINIANS FROM THE OGADEN FRONT.



THE BRITISH RED CROSS BASE AT HARRAR: MEDICAL ORDERLIES FROM KENYA AND BRITISH SOMALILAND, UNDER THE SUPERVISION OF A BRITISH DOCTOR, CARRYING WOUNDED TO THE OPERATING TENT.



TENDING A WOUNDED ABYSSINIAN AT HARRAR: ONE OF THE NATIVE ORDERLIES FROM KENYA OR BRITISH SOMALILAND WHO ARE WORKING UNDER A YOUNG LONDON DOCTOR.



THE LEADER OF THE SWEDISH AMBULANCE BOMBED BY ITALIAN 'PLANES: DR. HYLANDER (LEFT), WHO WAS WOUNDED, WITH HIS WIFE AND CHILDREN, AND DR. SMITH, WHO WAS WOUNDED (CENTRE), AT STOCKHOLM.



MEMBERS OF THE SWEDISH RED CROSS BOMBED IN ABYSSINIA: HR. K. M. JOHANSSON, HR. GUNNAR LUNDSTROM, WHO WAS KILLED, AND HR. ANDERS JOELSSON (LEFT TO RIGHT).

General indignation was felt at the bombing by Italian aeroplanes of the Swedish Red Cross unit in Abyssinia on December 30. It was operating near Dolo, on the Italian Somaliland border, in tents clearly marked with the Red Cross emblems, when twelve Italian machines flew over and began an intense bombardment of the area, first with bombs and afterwards with machine-guns. The unit was destroyed. Dr. Hylander, the leader, Dr. Smith, and other Swedes

were wounded, Hr. Lundstrom was killed, and a number of Abyssinian orderlies and wounded, given as fifty, also lost their lives. Two ambulance lorries were blown to pieces, and surgical instruments and medical supplies were lost to such an extent that the unit was unable to carry on its work. The Italian version described the bombardment as an act of reprisal after it had been learnt that an Italian prisoner had been killed and beheaded by Abyssinians.

ITALIAN WAR CASUALTIES: WOUNDED FROM ABYSSINIA LANDED IN NAPLES.



ITALIAN WOUNDED AND SICK RETURN TO THEIR HOMELAND: A HOSPITAL SHIP DISEMBARKING CASUALTIES FROM ABYSSINIA INTO AMBULANCE CARS DRAWN UP ON THE QUAY AT NAPLES.



VICTIMS OF ITALY'S WAR WITH ABYSSINIA: WOUNDED SOLDIERS PHOTOGRAPHED IN AN AMBULANCE CAR AT NAPLES IMMEDIATELY AFTER THEIR ARRIVAL THERE.

On this page we publish some of the first photographs that have reached this country from Italy of the backward flow of troops from Abyssinia—wounded returning home by hospital ship. An official announcement of January 5 said that eighty-six officers, N.C.O.s, and men of the national forces had been killed in action between October 3, when hostilities began, and the end of 1935. Of this total, twelve officers and sixty-three N.C.O.s and men were killed in December.

During the same month six officers and sixty-eight N.C.O.s and men died as a result of various incidents and from sickness. The total losses of the Italian Army for the whole of 1935 were given as 390. Of 61,000 Italian workmen transferred to East Africa in 1935, 11,338 returned to Italy for various reasons, and 295 died in East Africa. No figures were given of the losses of Italian native troops, nor was mention made of hospital depôts in the Dodecanese.

TWO GLIMPSES OF CIVILISATION IN THE MAKING.

BEING AN APPRECIATION OF

"EXCAVATIONS AT TEPE GAWRA" and "ROYAL SARCOPHAGI OF THE XVIII DYNASTY."*

(THE FORMER PUBLISHED BY THE UNIVERSITY OF PENNSYLVANIA PRESS; THE LATTER BY THE PRINCETON UNIVERSITY PRESS.)

THESE two scholarly contributions to archaeology touch, at some points, the same period of antiquity, though in different civilisations and in different parts of the world. Mr. Hayes's study is an interpretation of already-known evidence, and presents an excellent synthesis of certain features of Egyptian history and culture about the middle of the second millennium B.C. Professor Speiser's volume deals with discoveries made, since 1927, at a particularly rich and representative site near Mosul, in Northern Mesopotamia; it is concerned with an enormous period of antiquity, stretching, in all probability, from the second millennium B.C. back into the Neolithic stage of pre-history (this "Obeid" period being the earliest which has yet been traced in different parts of Mesopotamia). Both volumes are the fruit of American enterprise; their publication has been made possible by university and private endowment; both display abundant learning, and also, in a series of admirable plates, provide both scholars and the general public with a copious visual record of the evidence which is considered and explained.

Tepe Gawra is one of the most rewarding sites which have yet been investigated in Mesopotamia. It almost seems as if some obliging giant hand had built up this mound, layer upon layer, as a concentrated specimen of antiquity for the convenience of modern archaeologists! Professor Speiser writes: "The main appeal of Gawra is due to the fact that we have here a virtually unbroken record which begins far back in the Neolithic period and extends to the middle of the second millennium B.C. No other site in Northern Mesopotamia has shed light on so long a series of prehistoric and early historic occupations. Arpachiya was abandoned as early as the Uruk period" i.e., long before the third millennium). "Nineveh witnessed the several prehistoric stages, but was quite deserted during the whole of the third millennium. Ashur and Billa were not settled before the end of Chalcolithic times, when Gawra and Nineveh had already participated in more than a millennium of man's gradual emergence into

of stone." Below these levels we are in the realm of obscure pre-history; here for the present the excavations have halted, and all that can yet be said is that the period seems to be that of the Obeid or earliest known Mesopotamian pottery. Further investigation may produce evidence of the greatest importance to the earliest archaeology, at present necessarily conjectural, of this cradle of humanity.



A SARCOPHAGUS MADE FOR THE MASTERFUL EGYPTIAN QUEEN, HATSHEPSUT, AS CONSORT OF KING TUTHMOSIS II. (1520-1502 B.C.): THE LEFT SIDE AND FOOT-END, SHOWING THE EYE-PANEL ON THE RIGHT. (LENGTH, 197-199 CM.)

This sarcophagus, made of yellow quartzite, was found in Hatshepsut's cliff tomb at Thebes, and is now in the Cairo Museum. It was planned to hold only one small anthropoid coffin, which would have sufficed for her as Queen Consort. When, later, she became "King of Egypt," the larger sarcophagus (also illustrated here) was made. The significance of the eye-panel is explained under the photograph of another example on this page.

The most interesting evidence yet revealed belongs to Strata VI., VII., and VIII. One of the most remarkable lessons of Dr. Woolley's famous excavations at Ur is that in the remotest past the civilisation of this region had established commercial and cultural connections all over the known globe—a fact sufficiently demonstrated by finds of substances, especially minerals, which must have come from great

complex problem to the ethnologist.

We have not space even for the barest description of the finds made at Gawra in architecture and pottery and the innumerable objects of use and ornament in stone, bone, and metal. We must content ourselves with saying that these deposits, like most of the Mesopotamian discoveries, reveal a civilisation so advanced that we are compelled to revise all existing theories of the chronology of human evolution.

Mr. Hayes's subject-matter rests on firmer historical foundations, and in interpreting it we have the enormous assistance of written records. This book deals with nine royal sarcophagi (some still in their tombs, others removed to various museums) of one group of Kings of the XVIII Dynasty—namely, those prior to Akhenaten (Amenhotpe IV., 1375-1358 B.C.). The kings in question are the first four bearing the name Tuthmosis, the first three called Amenhotpe, and the interesting Queen-Consort (afterwards "King") Hatshepsut. The period covered is thus about 1545-1358 B.C.. The sarcophagi have all been discovered separate from the mummies of the monarchs (or such mummies as have yet been found), and they have nearly all suffered at the hands of tomb-robbers or desecrators.

Mr. Hayes's first subject of inquiry has been the actual forms of the sarcophagi themselves and the development, in craftsmanship and religious conception, which they display. His general conclusion is stated thus: "The series of sarcophagi . . . constitutes a milestone in the development of ancient Egyptian funerary equipment and funerary dogma of the utmost importance, in that, in both form and decoration, these monuments begin to depart from the time-honoured conception of a sarcophagus and to assume characteristics which had hitherto been confined to the immediate container of the body—the rectangular or anthropoid coffin. While never entirely abandoning the old idea of the sarcophagus as a house, their form is definitely modified so that they will not only best serve, but best express their primary function: the containing of a mummy enclosed within a series of anthropoid shells. The decoration—texts and figures—concentrated on the exteriors of the monuments, conforms to that seen not only on wooden coffins of earlier periods, but also to that actually present on the coffins which the sarcophagi were made to receive."

(Continued on page 72.)



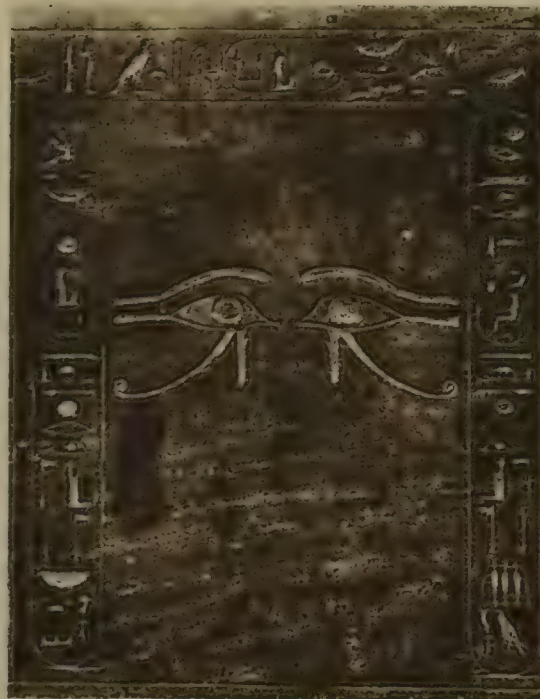
A LARGER SARCOPHAGUS MADE FOR THE USURPING QUEEN HATSHEPSUT WHEN SHE MADE HERSELF "KING OF EGYPT" AFTER HER HUSBAND'S DEATH: THE RIGHT SIDE AND THE FOOT-END, WITH A KNEELING FIGURE OF ISIS. (LENGTH, 245 CM.)

This larger sarcophagus, likewise of yellow quartzite, was "made for Hatshepsut, as King of Upper and Lower Egypt." It came from her tomb in the Valley of the Tombs of the Kings at Thebes, and is now in the Cairo Museum. It "marks a revolution in the form of the box sarcophagus in Egypt," the head-end being rounded instead of flat like the foot, thus breaking away from the old conception of the sarcophagus as a house and making it in itself something like a coffin. This example is one of royal proportions, "being no longer planned for the body and a single anthropoid coffin only, but being capable of receiving three over-life-size anthropoid coffins, nested within one another, with a funerary couch beneath them."

the full light of history. And the value of the Gawra evidence is enhanced by the clear sequence of its completely excavated levels."

Thirteen distinct strata have been distinguished on this site, each yielding a great variety of archaeological evidence. The six top strata Professor Speiser calls "Late Gawra"; they probably cover a period of some fifteen hundred years, and if we adopt the current terminology of Mesopotamian history, they march from the Early Dynastic period (c. 3000 B.C.) through the Sargonic and Third Dynasty (c. 2250 B.C.) to the Hurrian (fourteenth to seventeenth centuries). During this epoch the culture passes from copper to bronze. The next underlying six strata ("Middle Gawra," corresponding to the Jemdet, Nasr and Uruk eras in Mesopotamian chronology) belong to a Chalcolithic culture, and the evidence is "overwhelmingly

distances. Gawra VI. tells the same story. "The township is an eloquent witness of the revolutionary changes caused by the rise of copper as a decisive factor in human history. Commercial ties link now the remotest corners of the civilised world. In this flourishing centre dating from the beginning of the third millennium we find proofs of intercourse not only with Ashur



"THE WINDOWS OF THE TOMB": THE EYE-PANEL ON THE LEFT SIDE OF THE SARCOPHAGUS MADE FOR QUEEN HATSHEPSUT AS "KING OF EGYPT"—AN ESSENTIAL FEATURE OF ANCIENT EGYPTIAN COFFINS.

"The Eye-Panel," writes Mr. Hayes, "is the essential feature of the decoration of every rectangular coffin or sarcophagus, from the Old Kingdom to the end of the New Empire. The eyes, which Garstang appropriately calls 'the windows of the tomb,' are never missing from the side of the coffin." These eyes were not merely symbolic, but "intended to perform exactly the same function as the actual fleshy eyes of the deceased." The eye-panel marked the position of the head within the coffin, and the point from which the deceased's gaze was directed.

Illustrations reproduced from "Royal Sarcophagi of the XVIII Dynasty," by William C. Hayes, by Permission of the Publishers, Princeton University Press, and Humphrey Milford, Oxford University Press, London Agent. Photographs by Harry Burton.

* "Excavations at Tepe Gawra. Volume I.: Levels, I-VIII." By E. A. Speiser, Professor of Semitics in the University of Pennsylvania and Director of the American School of Oriental Research in Baghdad. With a Chapter by Dorothy Cross and Notes by Paul Beidler and Charles Bache. (Published by the University of Pennsylvania Press, Philadelphia; London: Humphrey Milford; 27s. net.)

"Royal Sarcophagi of the XVIII Dynasty." By William C. Hayes. (Published by the Princeton University Press, Princeton; London: Humphrey Milford; 52s. 6d. net.)

A HERMIT WHO LIVES "BURIED ALIVE"; AND "FORBIDDEN" LHASA PHOTOGRAPHED: THE CUTTING-VERNAVY EXPEDITION IN TIBET.



A MECCA OF TIBET: THE GREAT CHOTEN SHRINE AT THE PAL-KOR CHOD LAMASERY IN GYANTSE; A PHOTOGRAPH OBTAINED BY THE RECENT CUTTING-VERNAVY EXPEDITION TO TIBET AND LHASA.

AFTER five years of negotiation, Mr. Suydam Cutting, a trustee of the American Museum of Natural History, and a veteran Asiatic explorer, obtained permission to enter Lhasa, the Holy City of Tibet. Accompanied by Mr. Arthur S. Vernay, he left for Tibet last summer to collect anthropological material for the American Museum and also to secure botanical specimens for the New York Botanical Gardens and the British Museum. Few white men have entered Lhasa, and most of those who have done so were officials. The explorers brought back the latest first-hand news from Tibet. Although the last Dalai Lama died some time ago, it appears that the child who is to become the ruler of Tibet and head of the priesthood had not then been chosen.

[Continued below.]



HOSPITABLE TIBETAN NOTABLES: THE COMMANDING OFFICER AT SHIGATSE AND THE LEADING BANKER OF THE REGION, WHO ENTERTAINED THE EXPLORERS AT A PICNIC—A FAVOURITE TIBETAN DIVERSION.



THE MONASTERY OF THE BURIED LIVING: THE RED WOOLLEN GLOVED HAND OF A WALLED-IN HERMIT (WHO HAS LIVED "ENTOMBED" FOR TWELVE YEARS) THRUST INTO THE OUTER WORLD THROUGH A HOLE IN HIS CELL-WALL.



IN LHASA, THE "FORBIDDEN CITY": THE ASCENT TO THE POTALA, THE WINTER PALACE OF THE DALAI LAMA, WHICH RISES HIGHER THAN ST. PAUL'S CATHEDRAL.

[Continued.]

According to custom, the future Dalai Lama must have been born at the time of the death of the Dalai Lama, whose spirit is supposed to enter the body of the child; and all the children born at that hour are duly examined. Mr. Cutting is reported to have told interviewers that he had heard that the Tibetans were anxious for the return of the Tashi Lama, who has been living in China for some years. The Tashi Lama's position in the priesthood is second only to that of the Dalai Lama, by whom he was exiled. Should the Tashi Lama return, he will become the principal counsellor of the child ruler and, accordingly, his power will be great. The hostility of the Tibetans to foreigners, it may be observed, has been somewhat modified in recent years. In 1922, following the repeated requests of the Lamas, the "Forbidden City" of Lhasa was actually linked to India by a telegraph line!

THE "BOMB VERSUS BATTLESHIP" CONTROVERSY.

A FRENCH COMMENTARY ON A MUCH-DISCUSSSED PROBLEM OF GREAT INTEREST IN CONNECTION WITH THE NAVAL CONFERENCE IN LONDON.

Translated and Abridged from an Article in "L'Illustration" by RAYMOND LESTONNAT. (See Illustrations on the opposite page).

There has recently been much discussion, in the Press and elsewhere, of the question—"Will the aeroplane sink the battleship, or will the battleship destroy the aeroplane?" As the safety of the Empire and its sea communications largely depends on the answer embodied in new construction by our naval authorities, this extract from an article on armour protection for ships, by a well-known French writer, is of particular interest.

A NEW aerial weapon against warships has appeared, in the shape of the aircraft bomb. Aviation provides a new method of attack of incontestable value, but the degree of its efficiency against ships has provoked heated controversy.

An aeroplane has two weapons, the torpedo and the bomb. It can use them either in diving or horizontal flight. In horizontal flight, the aircraft approaches at a high altitude of, say, 3000 to 5000 metres, and meanwhile calculates the factors necessary for releasing its bomb—altitude, its own velocity, wind velocity, and the speed of the target. With modern range-finders and trained crews, bombing in horizontal flight yields excellent results, which may achieve 30 per cent. of hits on a target the size of a large ship.

For bombing in a diving flight, the aircraft arrives vertically above the target, dives towards it, and releases its bomb at an altitude between 1000 and 500 metres. To attack with a torpedo, the aircraft must launch it at a low altitude, about 20 metres, to avoid smashing the torpedo as it falls into the water. Once immersed, the torpedo starts at a speed of about 45 knots. To reach the

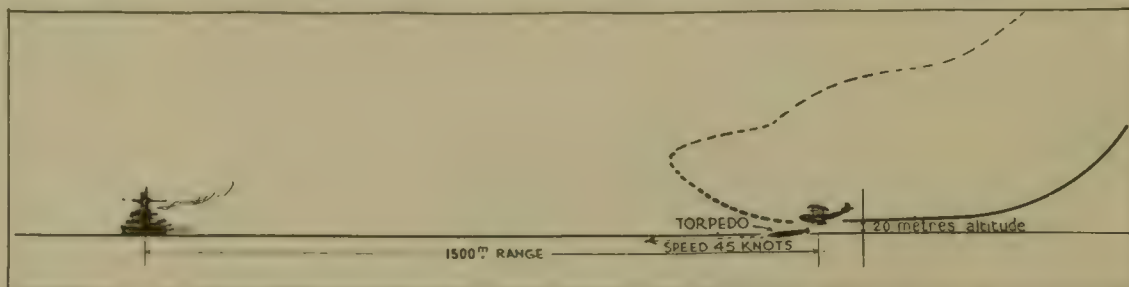
can thus attack from a shorter distance; (3) the time taken for the bomb to fall is shorter, so that the ship has no time to manoeuvre. This kind of attack therefore appears particularly dangerous for ships, but it is difficult to carry out

bombs over a large area, the ship may be hit. This simultaneous attack by numerous machines is, however, difficult.

In diving flight, the attack has the following advantages: (1) it requires no period of preparation; (2) the assailant

compartments or compartments filled with coal or liquid; (3) to provide inside the ship a very strong protective bulkhead acting as a barrier to protect the vital parts of the ship against the entry of water.

At the present time, there is no formula for protective devices against submarine explosions, such as that which exists for armour plating. In the absence of such a formula it is necessary to experiment with models. Experiments carried out both in France and abroad since 1895 have, however, made it possible to lay down a few general principles. (1) The effect of the explosion is more violent the deeper the charge is submerged—a result of tamping; (2) no reasonable thickness, even equal to that of an armour-belt, would resist a contact explosion; (3) the safety bulk-



A DIAGRAM OF A SEAPLANE LAUNCHING A TORPEDO AGAINST A BATTLESHIP FROM A DISTANCE OF ABOUT 1600 YARDS. The seaplane must launch its torpedo from a distance of only 1500 metres (about 1640 yards) from the target, so that the torpedo, moving at a speed of 45 knots, may strike the enemy ship. To prevent the torpedo from exploding on impact with the water, the pilot has to bring his machine down to some 20 metres (63 ft.) above the surface of the sea.

Diagrams on this Page drawn by A. Seville.

accurately. As the attacks must be made from a low altitude, anti-aircraft guns are a very serious menace. Attack by torpedo-carrying aircraft necessitates the assailant approaching the neighbourhood of the target at an altitude of only 20 to 30 metres. Here the aircraft encounters torpedo-boats acting as flank guard to large ships, and these by intense gunfire may prevent it launching its torpedo. If the torpedo is launched, its speed in the water is not such as to prevent the ship manoeuvring to avoid it.

On the whole, aerial attacks are not more dangerous to a large ship than gunfire and torpedoes from submarines. Nevertheless, the possibility of some bombs reaching their mark must be considered, and consequently large ships must be so constructed as to be able to defend themselves.

Immediately after the war numerous experiments, carried out in various countries for studying the effects of bombs on warships, showed that the armoured ship built before 1914 could not resist an aerial bomb. The study of the problem was therefore resumed. It has not led to entirely new departures, but has served to show once again that the Emile Bertin system* of protection is still the best, subject to the upper and lower armoured decks being reinforced. The requisite thicknesses for the decks are determined by the Jacob de Marre formula,† having regard to the weight and shape of the shell and its velocity at the moment of impact. These thicknesses are as follows: to withstand a bomb weighing 250 kilos—former type, 79 mm., new type, 101 mm.; against a bomb of 500 kilos—101 mm. and 129 mm.; 1000 kilos—129 mm. and 166 mm.; 1500 kilos—149 mm. and 192 mm. The weight of bombs is limited in practice to about 750 kilos, because, to have a chance of attaining its objective, the aircraft must carry several bombs, and, to pierce a thick steel plate, these bombs have to be designed as penetrative shells made of special metal and fitted with a cap. In the present stage of metallurgical knowledge, shells cannot be made above certain dimensions without losing their quality, and, in consequence, their penetrating power.

In short, the system of protecting battleships to-day is, generally speaking, the same as before the war; i.e., a protected area, comprising an upper armoured deck and a lower armoured deck, reinforced to resist aircraft bombs, and an armour-belt for protection against gunfire. If a bomb pierces the upper armoured deck, it is not necessarily fatal to the ship. In fact, a bomb which has pierced the thick upper armouring explodes a short distance below it. On the other hand, if it does not explode, it is considerably checked.

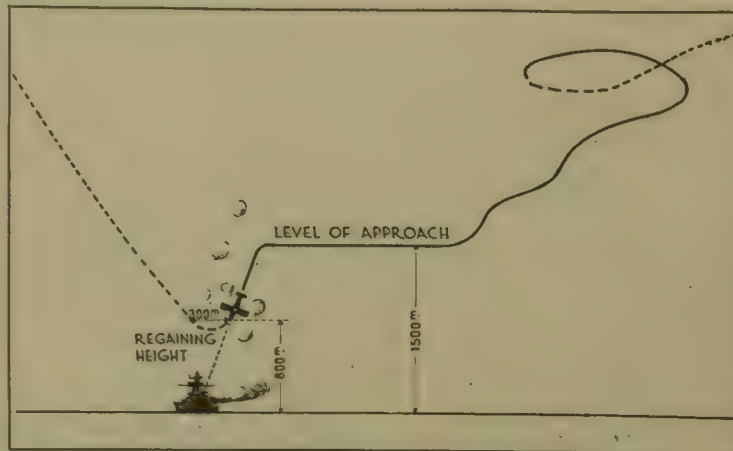
Submarine explosions which threaten warships originate from torpedoes or mines. In both cases, the explosive charge is the same, being about 300 kilos at present. The protective devices adopted differ in various ships and countries, but they are all based on the same principles: (1) to explode the charge as far from the ship as possible; (2) to sacrifice the outer compartments of the hull, and limit the damage inside by providing strong bulkheads and empty

head must therefore be at a considerable distance from the hull—the greater the distance, the less thick it need be; (4) any bulkhead smashed by an explosion constitutes a serious danger to the next bulkhead inwards; (5) a layer of coal or liquid is an effective protection against the effects of explosions; (6) even if the safety bulkhead resists, its points of attachment are subjected to enormous stresses, which may entail leakages; it is therefore advisable to provide a thin water-tight bulkhead behind it.

Briefly, the devices to be employed comprise the hull, one or more safety bulkheads, one or more thicknesses of coal, fuel, oil, or water, protecting the bulkheads against explosions, and a watertight bulkhead inside. Consequently, the ship must be broad in the beam, and its inside compartments—engine-rooms, boiler-rooms, and so on—narrow. The result is that only ships of great displacement can be effectively protected against submarine explosions.

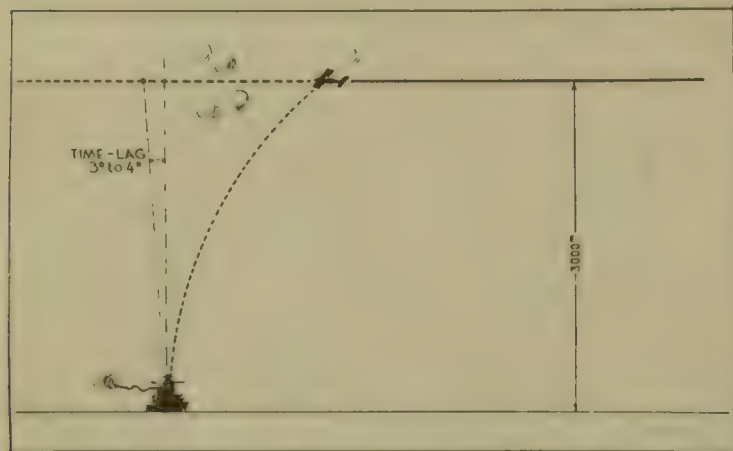
As everything in naval construction is a question of weight, a battleship cannot carry heavy guns, heavy armour, numerous water-tight bulkheads, heavy engines, hundreds of tons of fuel, ammunition and stores, and house a large crew unless it is of heavy tonnage. The small ship devotes the whole of its available space to the sole necessity of keeping afloat in all weathers; the large ship can devote part of its space to its equipment, this space increasing with higher tonnage. The reason of this is a matter of geometrical law. The volume of a solid and its surface does not vary in the same proportions, but one as the cube and the other as the square of the same linear dimension. Now the space available on board is obviously closely connected with the bulk of the ship; and the same thing applies to the displacement.

Ships of large displacement are alone capable of standing up to heavy fire from big guns, aircraft and submarines, without being mortally damaged, and their offensive power makes them formidable for assailants to approach. None of the battleships at present in commission represents perfection, but the type of fighting ship, like all works of human invention, is constantly evolving. To-day an armoured ship, to-morrow it will, perhaps, be something quite different, capable of diving and of carrying out manoeuvres which for the moment we cannot foresee; but there will always be a fighting ship, and that alone counts in the constitution of a Navy.



A DIAGRAM OF AN AEROPLANE BOMBING A BATTLESHIP DURING A DIVING, OR DIPPING, FLIGHT (VOL PIQUÉ).

At the end of its approach manoeuvre, which consists in a series of twists and turns to foil the battleship's anti-aircraft guns, the pilot flies a straight course for a short distance, at an altitude of 1500 metres (about 4920 ft.). The moment the objective is in the aeroplane's axis, he turns its nose downwards and drops his bomb on the target from a height between 1000 and 500 metres (about 3270 ft. to 1635 ft.). In the diagram the altitude shown is 800 m. (about 2616 ft.). Having dropped his bomb, he then at once proceeds to regain height.



A DIAGRAM OF AN AEROPLANE BOMBING A BATTLESHIP WHILE FLYING HORIZONTALLY AT AN ALTITUDE OF 3000 METRES (ABOUT 9840 FT.).

The pilot of the aeroplane has a range-finder that indicates all the various factors to be considered in bomb-dropping, as well as the relative motions of the aircraft and the moving target. To allow for the aeroplane's speed, the bomb is subjected on discharge to a time-lag (in French, *trainée*).

ship, it must be released at a short distance of between 1500 and 2000 metres.

The defence of ships against aerial attacks comprises: (1) active defence by means of anti-aircraft guns and counter-attack by aircraft; (2) rapid manoeuvring to evade attacks; (3) protection against shells. The importance of active defence is considerable, for the attacking aircraft are exposed to serious risks when they approach within a short distance, and the last phase of the attack is extremely dangerous. Ships can manoeuvre effectively to foil attacks by aircraft, provided they sight them soon enough. In large ships, where anti-aircraft defence is well organised, such assailants are always sighted, in average weather, at a distance of more than 10 kilometres away.

It is thus relatively feasible to avoid attack by an aeroplane in horizontal flight. Its preliminary operations occupy sufficient time, varying from 20 to 50 seconds, to enable a threatened ship to get out of danger. The time the bombs take to fall is 23.8 seconds from an altitude of 3000 metres, and 32 seconds from 5000 metres. During this time, a large modern ship can steam 100 metres astern, and 150 metres to port or starboard of the position at which the bombs are aimed. This manoeuvre is only effective when the attack is made by a small number of aircraft; obviously, if they are in sufficient numbers to rain down

* M. Lestonnat has explained that, as it was found impossible to make ships' armour plating thick enough to resist penetration by shells, a system of interior compartments, to localise the destructive effects of an explosion, was invented by Emile Bertin, a French Engineer-General. The system comprises (1) an armour-belt; (2) an upper armoured deck, definitely above the water-line; (3) a lower armoured deck, slightly above the water-line in the centre, and joined at its edges to the armour-belt.

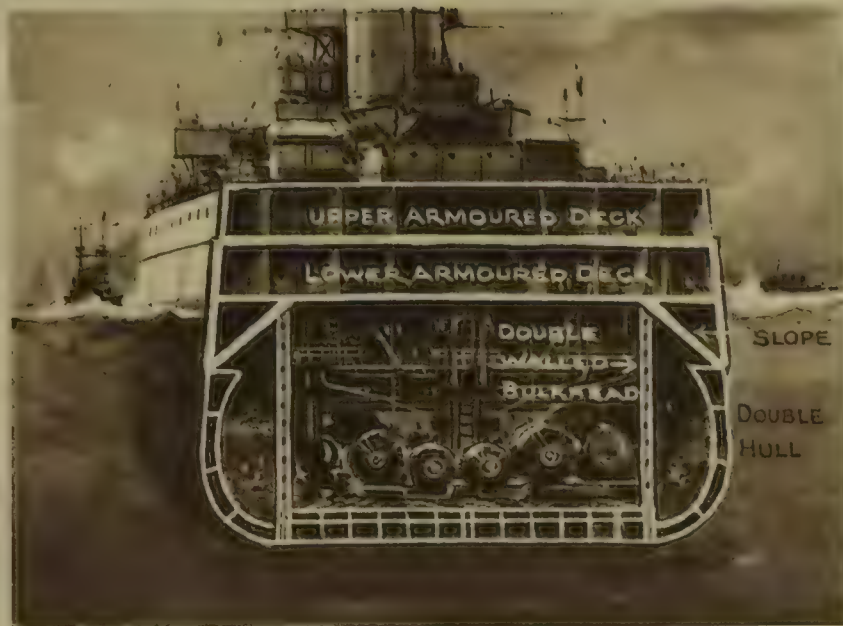
† In a previous passage M. Lestonnat writes: "Experience has provided a formula (the Jacob de Marre Formula) which gives, by calculation, the maximum thickness of armour plating which a shell can pierce, in relation to its weight and velocity on impact. For example, the thicknesses of armour plating requisite to ensure protection against a 340-mm. shell at various ranges are: At a range of 4000 metres, a thickness of 502 mm.; at 6000 m., 435 mm.; at 8000 m., 376 mm.; at 10,000 m., 327 mm.; at 12,000 m., 283 mm.; at 14,000 m., 246 mm."

THE WARSHIP'S ARMOUR AGAINST BOMBS, TORPEDOES, MINES, AND SHELLS.

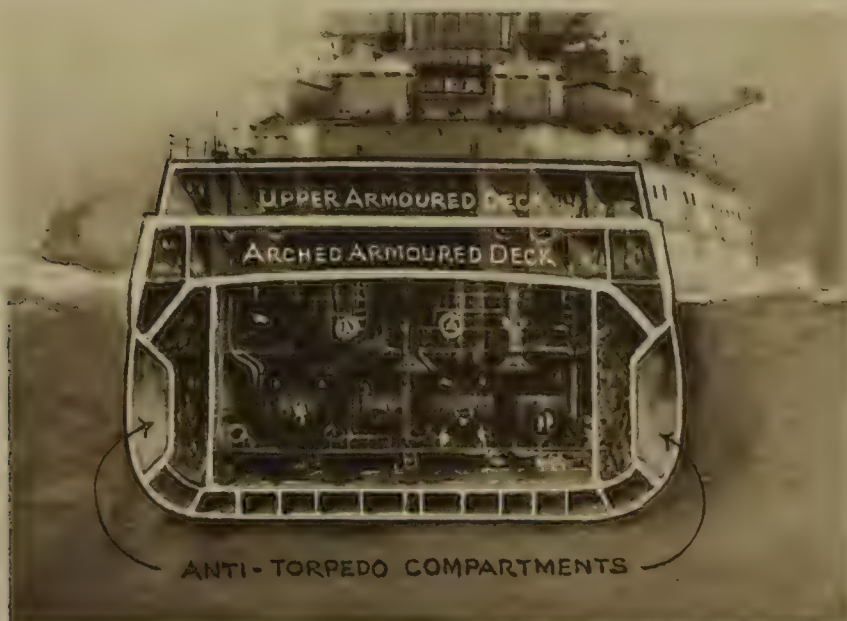
DRAWN BY C. E. TURNER FROM DIAGRAMS BY A. SEBILLE.



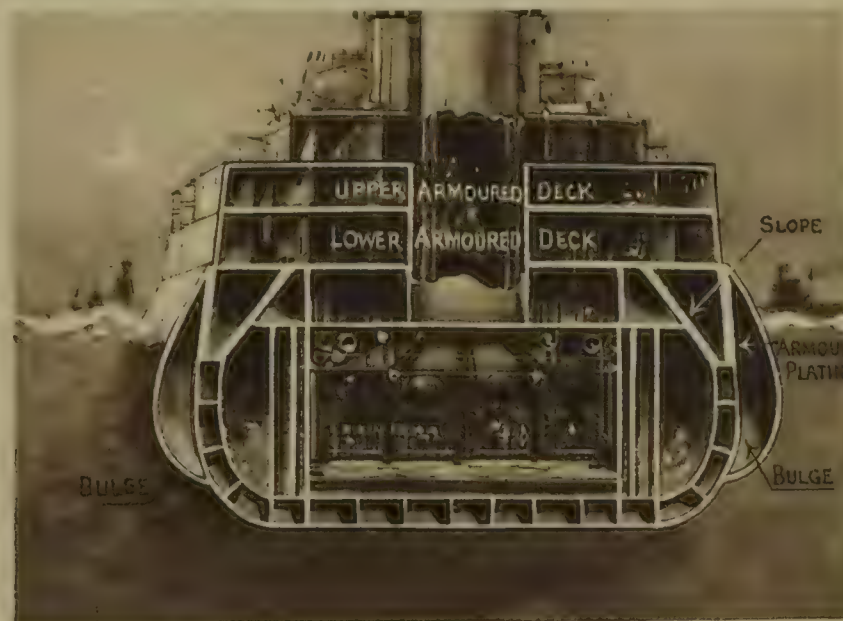
ORIGINALLY DEVISED AS A DEFENCE AGAINST GUN-FIRE ONLY, BUT IN MODERN DAYS ADAPTED ALSO TO RESIST BOMBING ATTACKS BY AIRCRAFT: THE "CAISSON" SYSTEM FIRST INVENTED BY EMILE BERTIN, THE FRENCH NAVAL ENGINEER, AND AFTERWARDS FOLLOWED, WITH VARIOUS MODIFICATIONS, BY ALL THE OTHER NAVIES OF THE WORLD.



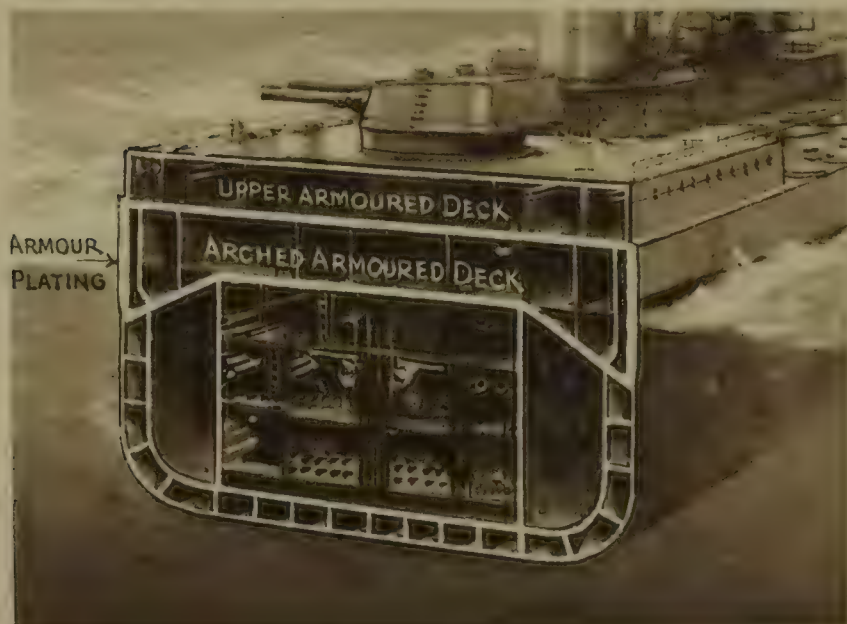
A SOLUTION OF THE ARMOUR PROTECTION PROBLEM ADOPTED IN THE UNITED STATES NAVY: A BATTLESHIP SYSTEM CONTAINING A VARIATION OF THE LOWER ARMoured DECK, IN WHICH THE SLOPING ENDS (GLACIS, OR TALUS) ARE THICKER THAN THE DECK ITSELF; WITH A DOUBLE HULL AND STRONG BULKHEADS AGAINST UNDER-WATER EXPLOSIONS, INCLUDING THOSE OF TORPEDOES LAUNCHED FROM AIRCRAFT.



THE EMILE BERTIN ARMOUR SYSTEM FOR WARSHIPS AS USED IN THE "DANTON," A PRE-WAR TYPE OF ARMoured SHIP: A TENTATIVE FORM OF PROTECTION AGAINST TORPEDOES (NOWADAYS DISCHARGED FROM AIRCRAFT AS WELL AS FROM SURFACE SHIPS OR SUBMARINES), BY MEANS OF A "CAISSON" WITHIN THE HULL.



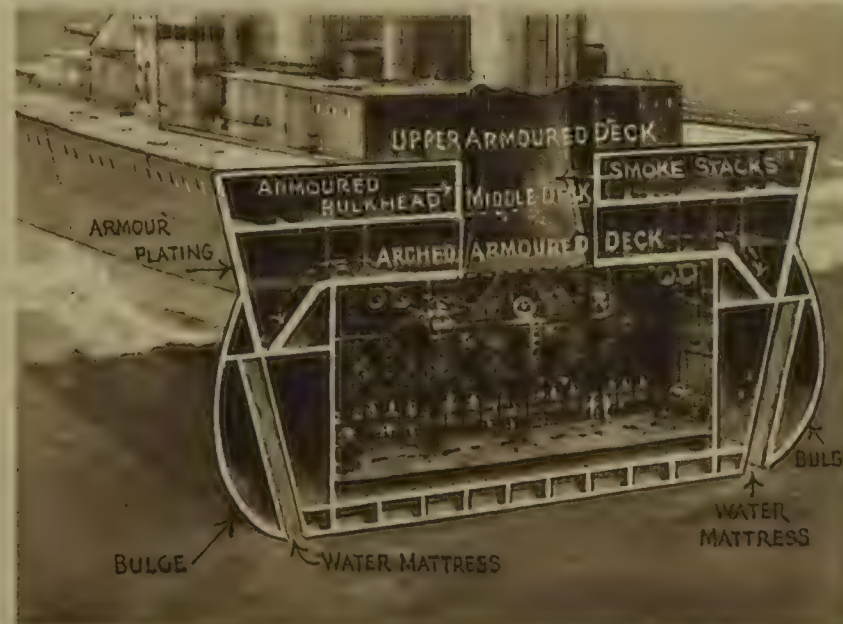
SHOWING THE "BULGES" ADDED AT EACH SIDE OF THE SHIP AS A DEFENCE AGAINST UNDER-WATER ATTACK, SUCH AS THAT BY TORPEDOES LAUNCHED FROM AEROPLANES: THE PROTECTIVE ARMOUR SYSTEM AS USED IN A BRITISH BATTLESHIP, H.M.S. "ROYAL SOVEREIGN," WHICH ALSO HAS VERY GOOD INTERNAL PROTECTION.



THE TYPE OF ARMOUR PROTECTION USED IN THE FRENCH BATTLESHIP "BRETAGNE," WHICH IS STILL IN COMMISSION, AND HAS A MAIN BELT 13½ FT. WIDE, WITH TWO (UPPER AND LOWER) PROTECTIVE DECKS: A SYSTEM THAT RELIES ON INTERIOR BULKHEADS AS A DEFENCE AGAINST TORPEDOES (FROM AIRCRAFT OR OTHERWISE).

ARMOUR AND BULKHEADS FOR CAPITAL SHIPS: PROTECTIVE METHODS USED IN THE FRENCH, BRITISH, AND AMERICAN NAVIES.

The above drawings, based on diagrams that accompanied M. Raymond Lestonnat's article (abridged on the opposite page), show various types of armour protection such as he describes. We may add that in a note given in "Jane's Fighting Ships," on the armour of H.M.S. "Hood," it is stated: "The slope inboard of



ANOTHER BRITISH EXAMPLE OF ARMOUR PROTECTION FOR CAPITAL SHIPS: THE SYSTEM USED IN THE GREAT BATTLE-CRUISER H.M.S. "HOOD," WHOSE ARMOUR AND PROTECTION WEIGHS ALTOGETHER 13,800 TONS. (NOTE THE BULGE OPEN TO THE SEA AT THE LOWER END, THUS FORMING AS IT WERE, A LIQUID "MATTRESS.")

hull side detracts from effects of plunging fire by virtual increase of armour thickness. A perpendicular dropped from topsides, just meets outer edges of bulges of the improved 'D'Eyncourt-Hopkinson' type. Total weight of armour and protection, 13,800 tons (equal to 33½ per cent. of load displacement)."



(UPPER) WINDSOR RACE-COURSE LOOKING MORE LIKE A REGATTA COURSE: AN AIR VIEW SHOWING JUMPS PROJECTING ABOVE FLOOD WATER.
(LOWER) ETON ALMOST ISLANDED BY THE FLOODS: AN AIR VIEW SHOWING (ON THE RIGHT) THE COLLEGE CHAPEL AND QUADRANGLE.

AT THE HEIGHT OF THE GREAT FLOODS IN THE THAMES VALLEY: AIR PHOTOGRAPHS TAKEN WHILE THE RATE OF FLOW AT TEDDINGTON WAS 9,000 MILLION GALLONS IN 24 HOURS.

Floods in the Thames Valley and elsewhere reached their height on January 3, but after a dry week-end they began to subside. Riverside conditions at Wraybury had resembled those at Cookham here illustrated. "When the

water rose over the gardens," it was stated, "goldfish in ponds escaped. But their freedom was short-lived. Hundreds of seagulls, which have flocked to the flooded areas, pounced down upon the glittering fugitives." The private



RIVERSIDE GARDENS, THE RIVER ITSELF, AND FIELDS BEYOND IT FORMING PART OF A CONTINUOUS SHEET OF WATER AT THE SAME LEVEL: CONDITIONS AT COOKHAM SEEN FROM THE AIR WHILE THE RECENT FLOODS IN THE THAMES VALLEY WERE AT THEIR WORST.

grounds of Windsor Castle adjoining the river were largely under water, and at Eton College the floods extended to College Field. During the week-end the river at Windsor fell considerably, but was still over 3 ft. above normal. By

January 6 the floods were receding rapidly from the Castle grounds and the Eton fields. Though water then still covered the racecourse, it was hoped, if the improvement continued, to hold Windsor Races at the end of the week.

THE ODD SIDE OF THINGS: CURIOSITIES OF THE ANIMAL WORLD.



A GREAT RARITY: A WHITE COLOBUS MONKEY PRESENTED TO A CORRESPONDENT IN ABYSSINIA.

This remarkable white monkey was given to our correspondent in South-East Abyssinia. "These monkeys," writes our correspondent, "are usually black, only their necks, backs and tails being white." He adds that the white monkeys are not fierce like the black, but will allow anyone to stroke and feed them. An authority at the London "Zoo" gives his opinion that a white Colobus monkey must be a great rarity.



A GREAT RARITY AT THE NEW YORK "ZOO": AN ALBINO POND FROG—WHICH OCCURS BARELY ONE IN A MILLION TIMES.

Our photograph shows one of the only two albino pond frogs which have been on exhibition at the New York Zoological Park for thirty-five years. Both were found in New York State; and one lived for two years. Such frogs are rare indeed. It is calculated that only about one tadpole in a thousand may hope to survive; while the chances against that tadpole being an albino are probably in the neighbourhood of a million to one!



ANOTHER CURIOSITY OF THE NEW YORK "ZOO": AN ALBINO PORCUPINE WITH HER BLACK BABY.

The albino Canada porcupine in the New York Zoological Park gave birth to a black baby that is apparently normal in every way. The mother herself is from New Brunswick and is very rare; though albinism has been found to be more prevalent among the order of rodents (to which the porcupine belongs) than in any other mammals. Naturally, the odds against albinos surviving in their natural state, are very heavy.



THE AUSTRALIAN FUNNEL-WEB SPIDER—A SMALL, BUT FEROCIOUS, MAN-KILLER (ACTUAL SIZE).

A number of deaths from the bite of the Funnel-web spider (*Atrax Robustus*) have been reported from Australia recently. The spider is said to be very pugnacious, frequently attacking human beings without any provocation. In 1927 a small boy was bitten and died in ninety minutes. The female is a shiny ebony in colour, with a tinge of brown; about the size of the index finger nail. The male, coloured dingy black, is even more dangerous, as he will wander at a distance from the nest and has even been found in houses. On one occasion, a man was bitten by a spider that had hidden in his trousers. The next day he was delirious and only the most careful treatment saved his life.



A "LORD TOM NODDY" FROM THE DEEP: A SUN-FISH CAUGHT IN CORNWALL—WITH AN INANE MAN-LIKE PROFILE.

The correspondent who sends this photograph notes: "This extraordinary fish, with its human-like face, was recently caught in a fishing-net off the little Cornish fishing village of Porthscatho. When landed it was roped to a lamp-post in the harbour before being cut up into bait for crab-pots." The sun-fish is actually fairly common in British waters. It appears to drift in from the North Atlantic with the Gulf Stream.



THE "FOUR-EYED" FISH WITH THE UPPER HALF OF EACH EYE OBSERVING ABOVE THE SURFACE; AND THE LOWER HALF (SUBMERGED) OBSERVING IN THE WATER.—(By Courtesy of "Natural History.")

Two specimens of the famous "four-eyed" fish of the American tropics have been successfully installed in the American Museum of Natural History. Actually this fish has only two eyes, but each has become divided into an upper and lower section by an ingrowth of the iris. The fish floats with the upper half of each eye above the surface—so that it can spot floating food; but the lower half of each eye remains submerged, looking constantly downwards through the water.



HOW A SNAKE BITES: THE SNAKE, WITH WIDE-OPEN JAWS AND RIGID BODY, PHOTOGRAPHED AS IT TRIED TO PIERCE HEAVY LEATHER TROUSERS.

In an extremely interesting article published in the "Scientific American," an experiment is described in which a small water moccasin was allowed to bite a piece of thin outer leather as used in riding boots. The snake bit the leather until its fangs broke, but did not pierce it. A rattlesnake bit the same leather, but failed to pass its fangs through. The above photograph was, of course, taken after it had been ascertained that leather was impervious to snake-bite!



AN AUSTRALIAN ROCK-LIZARD SEEN IN THE ACT OF LAYING ITS EGGS: A MOST UNUSUAL PHOTOGRAPH OF A VERY SHY, SWIFT ANIMAL.

The habits of the rock-lizard—of the kind here seen laying its eggs—are described by a correspondent as follows. "A small hole is made in the ground (preferably in a bare patch) and the eggs—usually four or five—are laid therein and covered over with loose earth. In due course, the heat of the ground causes incubation." To appreciate the value of this photograph it must be realised that no lizard is more agile or more cunning at feigning death.

THE ODD SIDE OF THINGS: CURIOSITIES OF THE ANIMAL WORLD.



HAVOC WROUGHT BY A ROGUE ELEPHANT WHICH TERRORISED AN ESTATE IN BENGAL AND KILLED ELEVEN PERSONS: A HUT WRECKED BY A TUSKER ESTIMATED TO STAND 10 FT. HIGH.



THE WORST OUTRAGE PERPETRATED BY THE ROGUE ELEPHANT AT DOOARS, BENGAL: RUINS OF THE COOLIE'S HUT IT WRECKED, AFTER IT HAD TRAMPLED THE OWNER TO DEATH; LATER KILLING FIVE OF THE INMATES.

A correspondent who writes to us from Dooars, Bengal, gives an interesting description of an encounter with a rogue elephant. A hut belonging to one of the coolies on the estate was wrecked by this tusker. The man in question apparently ran out when he heard the elephant, whereupon the animal pursued him for fifty yards and trampled him into the ground. It then returned (as the footprints showed), deliberately wrecked the hut, and killed the five inmates. It continued its depredations and, in the end, killed eleven people. The Nepalese coolies were terrorised and reduced to sleeping round the factory for safety. The Europeans in charge of the estate spent night after night trying to get a shot at the elephant, and, finally, one of them hit it three times, but, unfortunately, not in a vital spot, and it escaped to the hills.

Right.

A correspondent in Durban sends us the following interesting description of the mishap which led to the loss of two of the precious Umfolosi white rhino: "Two of the rare white rhinoceri, which have sanctuary in the Umfolosi reserve, Zululand, strayed forty miles into a Native reserve. There the young bloods of the tribe dipped their spears in rhino blood. One of the rhinos was chased by the Zulus (who had not seen one for a generation) into a dry watercourse, and there it was speared to death. The other was rescued by a European, who ordered the successive petty chiefs between Ceza, where the killing took place, and the reserve to give the beast safe conduct on its way back. It was tragic that, in spite of this, the wounds this rhino had suffered before the European came on the scene proved fatal. Now the hides of both beasts are being sent to the Maritzburg Museum, where they are to be 'invisibly mended,' and then mounted for exchange with museums in other parts of the world."



AFTER THE UNFORTUNATE ESCAPE OF TWO OF THE RARE WHITE RHINOCEROSSES WHICH HAVE SANCTUARY IN THE UMFOLCSI RESERVE IN ZULULAND: THE ONE SURVIVOR OF AN ENCOUNTER WITH SOME ZULU BRAVES BEING "ESCORTED" HOME TO THE RESERVE: ONLY TO DIE OF ITS WOUNDS.



AN AUTHENTIC CASE OF A WILD EAGLE BEING TAMED—IN RUMANIA: THE BIRD RETURNING HOME AFTER A LONG FLIGHT, WHICH IT NEVER FAILS TO DO.

The eagle seen here was found ten years ago, while quite young, in the Carpathian mountains, brought to Buzau, a small Rumanian town lying some seventy miles from Bucarest, and adopted by a shopkeeper. Its owner succeeded in taming it and overcoming its natural instincts. The tame eagle has now become one of the sights of Buzau. All comers are astonished at seeing a



THE TAME EAGLE THAT LIVES PEACEABLY AMONG PIGS AND FOWLS AT BUZAU, IN RUMANIA: YOUNGSTERS GIVING THE UNUSUAL PET A BATH!

savage bird of this type living in a domesticated state, spending its time among the pigs and poultry, and taking food from the hand of its owner. After long flights it always returns home. It was found on St. Ilie's day—a saint whom Rumanian legend credits with power over thunder—and so the Imperial bird has been given the name of his Jove-like patron.

ELECTRICITY—ONE OF THE MOST STUPENDOUS DISCOVERIES.

V.—TELEGRAPHS AND TELEPHONES.

By PROFESSOR W. L. BRAGG, O.B.E., M.A. Sc.D., F.R.S., Longworthy
Professor of Physics in the Victoria University of Manchester.

(See Illustrations on the Opposite Page.)

Here follows the fifth article in Professor Bragg's series of six based on his lectures on electricity delivered at the Royal Institution. The first four appeared, respectively, in our issues of Dec. 14, 21 and 28, and Jan. 4. The sixth and last will follow in a later number. They have all been illustrated by drawings specially made for us, under the author's supervision, by Mr. G. H. Davis.

IN the last article we saw how the electric current could be used to send power from one place to another. In this article we shall see how it is used to convey a message from one place to another, by

irregularly spaced black bars around their edges. Each disc has an arm on its right-hand side with a knob on it, and the discs can be rotated slightly by moving the arms up or down. I now want you to imagine that the sending instrument is connected to the receiving instrument by five wires, that a current along the first wire moves the arm of the innermost disc up, and so on for the other discs in order. The code signal for the letter "R" is no current along wires 1, 3, 5 and current along 2 and 4. This code is sent by contacts made by the key "R" on the sending instrument. Arms 2 and 4 therefore jump

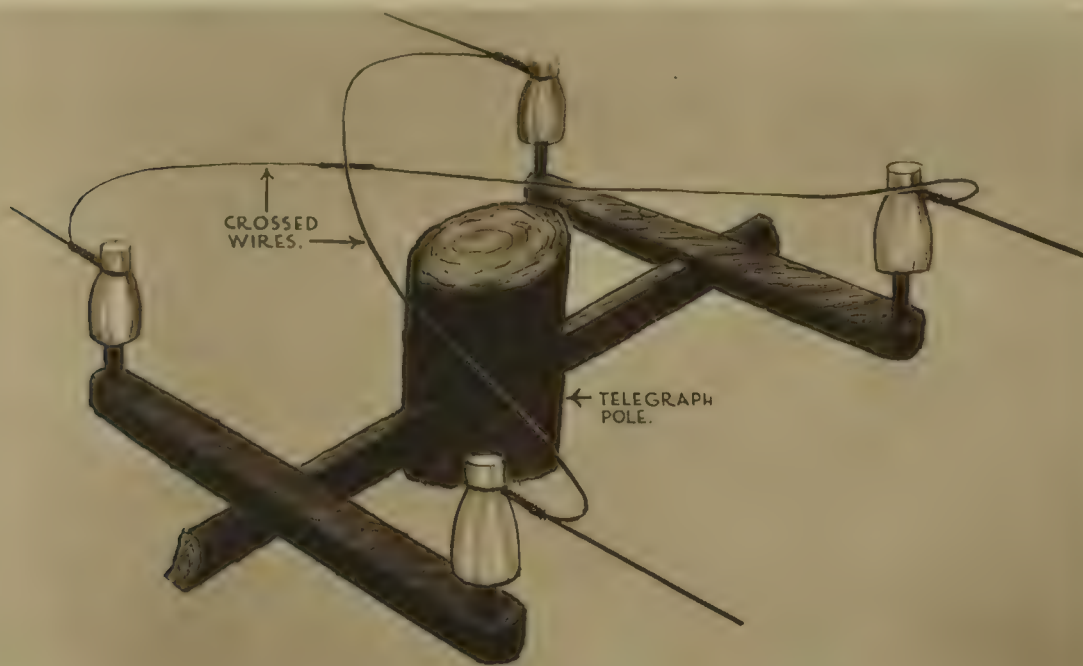


by a kind of catch which falls into the five notches in a row. When the ring stops, a hammer hits the letter which happens to be uppermost, and in this case it prints the letter "R." The code of signals is shown at the top of the page of illustrations. The ingenious part of the device is that groups of five signals can send any letter or figure, etc. Each code signal only brings the notches into line at one place. Actually the instrument has only one line and sends the signal for "R" as a series of pulses of current, the first of which warns the receiving instrument that a letter is coming, and the last of which tells it the message is over. The message for "R" is "get ready—no current—current—no current—current—no current—stop." All telegrams are now sent in this way. Small offices telephone the message to the big post office, which sends it by teleprinter, and the receiving post office, if necessary, telephones it to a branch office again.

A modern telegraph instrument is so complex that it is a relief to turn to the telephone transmitter and receiver. A transmitter has two carbon plates (see "electrodes" in picture) with granules of carbon between them, and a battery is driving a current from one plate to the other. When we speak into the transmitter, the sound-vibrations are picked up by the diaphragm, which presses the granules together when it moves in and relieves the pressure when it moves out. When the granules are pressed in, the current becomes large because resistance is lowered, and when pressure is released the current becomes small. We therefore have turned sound-vibrations into corresponding variations of electric current. At the far end, this varying current runs around an electromagnet in the receiver (see illustration), and in consequence an iron diaphragm is pulled in when the current is strong and flies back when it is weak. The diaphragm in the receiver reproduces, in fact, the movement of the diaphragm in the transmitter, and so the sound issues out again at the far end.

When we pick up the receiver to answer a call, a hook or bracket flies up with a click, and when we replace the receiver it goes down again. One of the illustrations shows the reason for this arrangement. The hook automatically connects the lines to our bell when the receiver is hanging on it, and in this case a "call" rings the bell. Directly we take the receiver off, the hook flies up and connects the lines to our listening and speaking apparatus. You may have noticed that telephone lines on poles are crossed at intervals, as shown in an illustration on this page. This is done to prevent overhearing, for if two pairs of lines were run in parallel for any distance the currents in one would induce currents in the other, and overhearing would result.

The most fascinating side of telephony is the "automatic exchange." Space forbids any attempt to explain it, but here is the central principle. Suppose we want the number 2346. When we "dial" "2," the dial, as it runs back, cuts off the current for two brief intervals, and this makes an apparatus (selector) at the exchange run its arm up two places till it comes opposite a row of contacts (see illustration) by which one line can be connected to any telephone whose number begins with two thousand. It then runs round these contacts till it finds one which is "free"—i.e., is linked to a selecting apparatus able to deal with hundreds which no one else is using. When we dial the next number, "3," this second apparatus picks out the right hundred for us, and passes our call on to a "final selector" with all the numbers 2300 to 2399 on its hundred contacts. "4" moves the arm of the final selector up four places, and "6" moves it round six places, so connecting us to No. 2346. The artist has drawn the "unselector" which finds a free apparatus for us at the exchange, the "director" which registers our call and passes it on, and the apparatus for putting us through to the right exchange as well as the apparatus for getting the number, but here he has left me far behind. I can only recommend anyone who has the opportunity to look at the model set in the Science Museum or one of those installed in most large exchanges, where the fascinating gadgets can be seen in action.



A DEVICE TO ENSURE THE PRIVACY OF TELEPHONE CONVERSATIONS: THE CROSSING OF WIRES AT CAREFULLY CALCULATED POINTS—A METHOD OF CROSSING THEM.

starting and stopping the current according to a prearranged code or by varying its strength. The telegraph sends the message as a signal code, which spells it out letter by letter. In the telephone, speech is made to vary the strength of a current in the transmitter, and these variations are turned back again into sound by the receiver. Broadly speaking, the transmission of power and the transmission of messages represent two great divisions of electrical engineering with problems of quite a different type. The main object in the first case is to convey the power without wasting too much of it in the process, and the engineer tries to make his system one in which only a small percentage is lost. In the second case, it is relatively unimportant how much waste of energy there is as long as the message gets through clearly; and, in fact, all but a minute fraction of the energy is lost on the way, just as, when two people are talking to each other, each is throwing away sound-energy which could be heard by hundreds of people if they were there.

Until quite recently, telegrams in most parts of the world were sent by a wonderfully convenient system invented by an American called Morse. Each letter is represented by a group of "dots" and "dashes," a dot being a short pulse of current and a dash one about three times as long. The pulses of current were sent by a tapping key, and at the far end they passed through an electro-magnet and made its armature click up and down. Many will remember the sound of the dots and dashes being tapped out by the operator when we handed in a telegram at a post office. Nowadays another system has displaced the Morse. At large post offices there is a row of instruments looking like complicated typewriters, of which one is shown on the opposite page. Each is connected by a line to a similar instrument at another post office which may be hundreds of miles away. If the key marked "A" is pressed down on the transmitting instrument, an "A" is printed on a paper tape at the receiving instrument, and vice versa; so that one operator merely types the telegram to the other. The Creed Teleprinter, as it is called, is a very complicated piece of mechanism. There is one interesting device in it, however, which I may attempt to illustrate by a model.

You will see in the illustration at the top right-hand corner (opposite page) a series of discs with

up, and arms 1, 3, 5 stay down, as you can see by the knobs in the illustration. This movement of the disc brings five bars, which are really notches in the discs, into line at one point, although everywhere else around the disc they are arranged in a higgledy-piggledy way. Outside all the discs there is a ring with letters on it. The ring turns round until the arrow is stopped



THE STANDARD VOICE: A LITTLE INSTRUMENT USED BY ELECTRICAL ENGINEERS FOR TESTING TELEPHONE SYSTEMS.

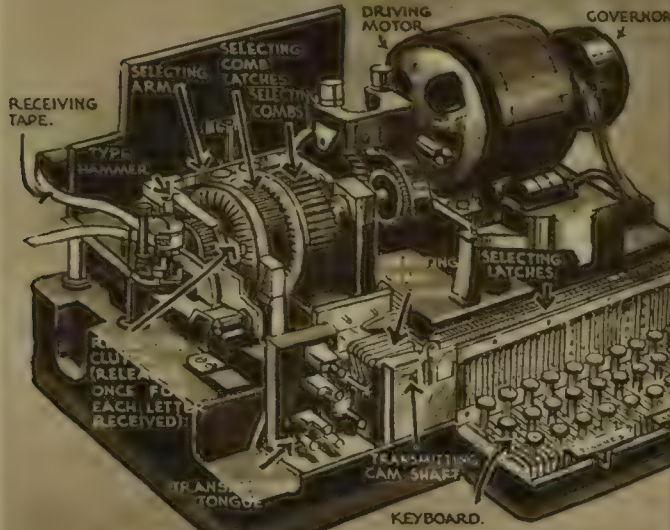
This instrument is driven by clockwork. When the button is depressed, it gives out a gabble of sound rather like that of a number of people talking at once. By its production of the ranges of the human voice, it enables the engineers to test the efficiency of a telephone system.

THE "MAGIC" OF ELECTRICITY BEHIND THE TELEGRAPH AND TELEPHONE.

DRAWN BY G. H. DAVIS FROM MATERIAL SUPPLIED BY PROFESSOR W. L. BRAGG, F.R.S. (SEE HIS ARTICLE ON THE OPPOSITE PAGE.)

THE TELEPRINTER.

WHEN THE KEY OF ANY PARTICULAR LETTER IS DEPRESSSED AT THE SENDING END, A CODE OF FIVE SIGNALS IS SENT WHICH ENABLES THE TELEPRINTER AT THE RECEIVING END TO SELECT AND PRINT THE SAME LETTER.



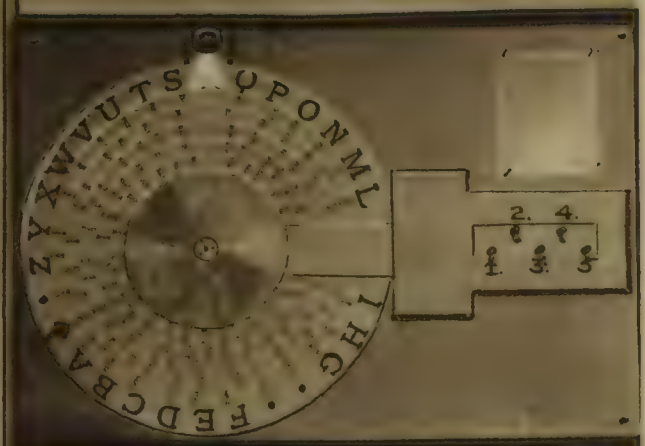
THE TELEPRINTER FOR SENDING AND RECEIVING TELEGRAMS

CHART OF THE SIGNAL CODE USED BY THE TELEPRINTER. GROUPS OF FIVE SIGNALS SEND ANY LETTER OR FIGURE REQUIRED. THE BLACK DOTS REPRESENT THE "MARKING" CURRENTS.

Letter	UNIT I	UNIT II	UNIT III	UNIT IV	UNIT V
A
B
C
D
E
F
G
H
I
J
K
L
M
N
O
P
Q
R
S
T
U
V
W
X
Y
Z
0
1
2
3
4
5
6
7
8
9

AT THE RECEIVING END.

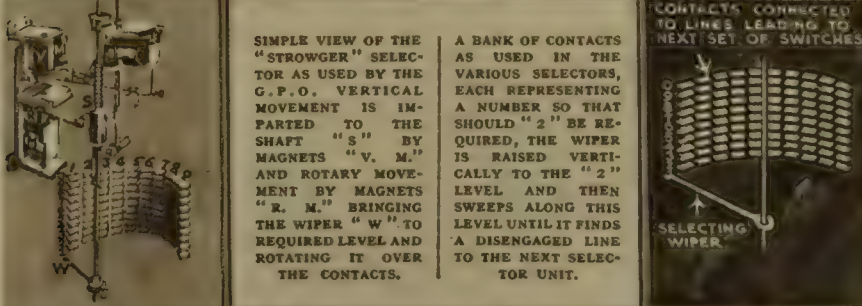
A MODEL REPRESENTING THE ESSENTIAL RECEIVING DEVICE OF THE TELEPRINTER. THIS SHOWS HOW COMBINATIONS OF FIVE SIGNALS CAUSE ANY LETTER OF THE ALPHABET TO BE PRINTED. ASSUMING WE ARE RECEIVING THE LETTER "R," THE ARMS 1, 3, AND 5 REMAIN DOWN AND 2 AND 4 GO UP. THIS MOVES THE DISC AND BRINGS CERTAIN SLOTS INTO LINE AT @ THEN THE OUTER CIRCLE OF TYPE REVOLVES UNTIL A CATCH FALLS INTO THE FIVE SLOTS. THE TYPE HAMMER THEN PRINTS THE LETTER "R" ON THE TAPE.



THE WONDER OF AUTOMATIC TELEPHONY.

SIMPLE VIEW OF THE "STROWGER" SELECTOR AS USED BY THE G.P.O. VERTICAL MOVEMENT IS IMPARTED TO THE SHAFT "S" BY MAGNETS "V. M." AND ROTARY MOVEMENT BY MAGNETS "R. M." BRINGING THE WIPER "W" TO REQUIRED LEVEL AND ROTATING IT OVER THE CONTACTS.

A BANK OF CONTACTS AS USED IN THE VARIOUS SELECTORS, EACH REPRESENTING A NUMBER SO THAT SHOULD "2" BE REQUIRED, THE WIPER IS RAISED VERTICALLY TO THE "2" LEVEL AND THEN SWEEPS ALONG THIS LEVEL UNTIL IT FINDS A DISENGAGED LINE TO THE NEXT SELECTOR UNIT.



HOW THE CALLER & THE CALLED ARE AUTOMATICALLY CONNECTED.

(1) CALLING SUBSCRIBER LIFTS RECEIVER & DIALS THE EXCHANGE & NUMBER REQUIRED.

(2) THE LINE SWITCH SEARCHES FOR DISENGAGED AUTOMATIC APPARATUS CONNECTED TO THE CALLING LINE.

(3) THIS GIVES ACCESS TO THE "DIRECTOR" WHERE IMPULSES FROM THE SUBSCRIBER'S DIAL ARE STEERED THROUGH TO THE PROPER EXCHANGE.

(4) THE FIRST SELECTOR SECURES A ROUTE TO THE APPROPRIATE JUNCTION SELECTOR.

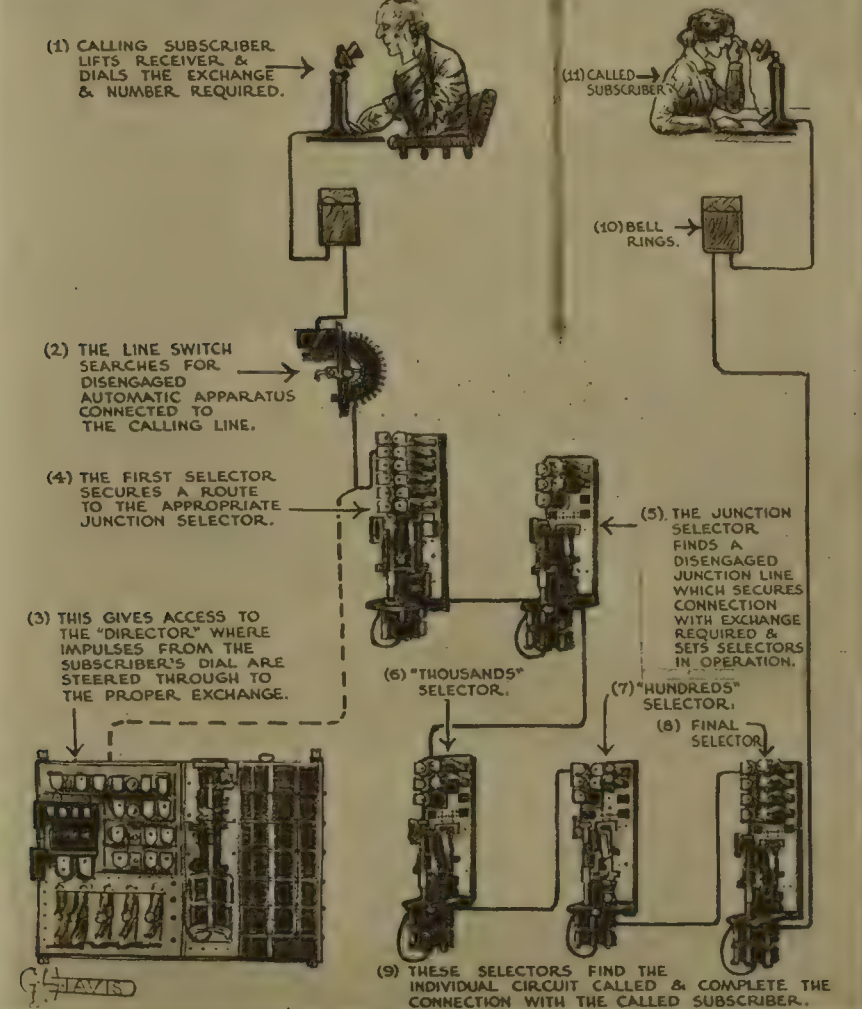
(5) THE JUNCTION SELECTOR FINDS A DISENGAGED JUNCTION LINE WHICH SECURES CONNECTION WITH EXCHANGE REQUIRED & SETS SELECTORS IN OPERATION.

(6) "THOUSANDS" SELECTOR.

(7) "HUNDREDS" SELECTOR.

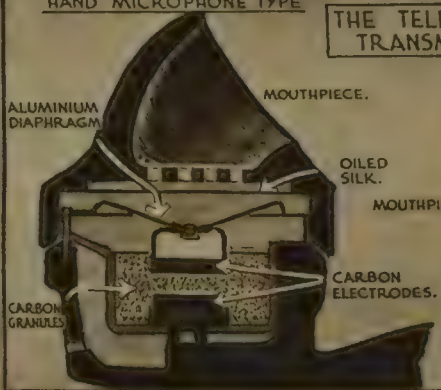
(8) FINAL SELECTOR.

(9) THESE SELECTORS FIND THE INDIVIDUAL CIRCUIT CALLED & COMPLETE THE CONNECTION WITH THE CALLED SUBSCRIBER.

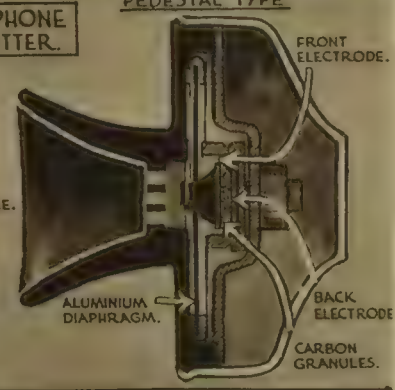


HAND MICROPHONE TYPE

THE TELEPHONE TRANSMITTER.

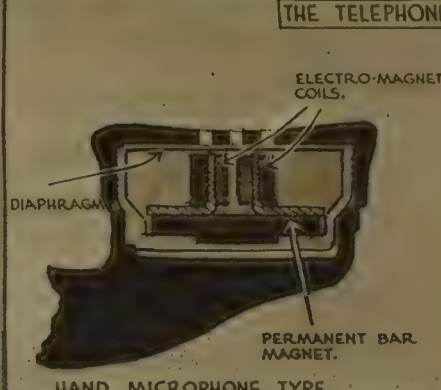


PEDESTAL TYPE

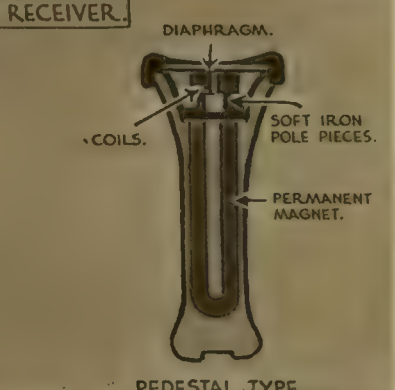


THE TELEPHONE RECEIVER.

HAND MICROPHONE TYPE

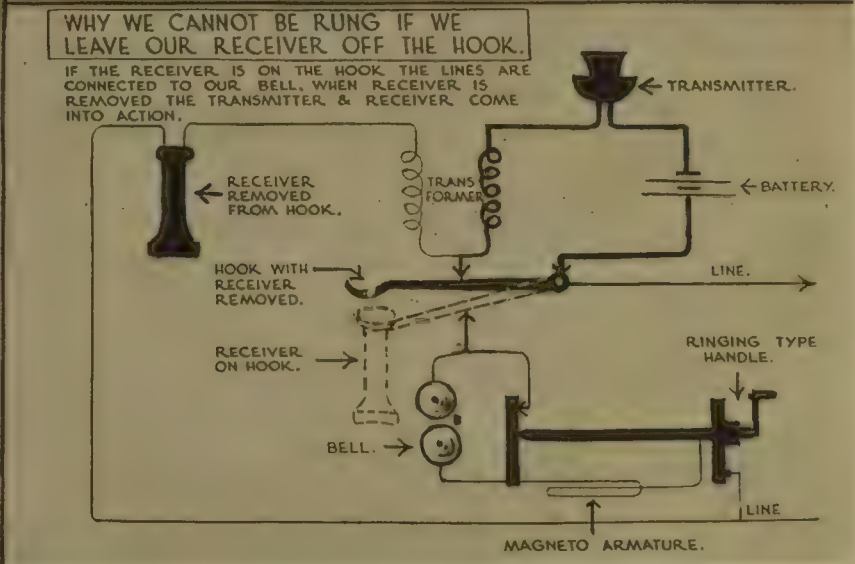


PEDESTAL TYPE



WHY WE CANNOT BE RUNG IF WE LEAVE OUR RECEIVER OFF THE HOOK.

IF THE RECEIVER IS ON THE HOOK THE LINES ARE CONNECTED TO OUR BELL. WHEN RECEIVER IS REMOVED THE TRANSMITTER & RECEIVER COME INTO ACTION.



V.—"TELEGRAPHS AND TELEPHONES": PROFESSOR BRAGG'S EXPERIMENTS AT HIS FIFTH LECTURE.

The above drawings illustrate experiments performed by Professor Bragg, at the Royal Institution, during the lecture on which he has based his article given opposite, explaining the electrical devices that enable us to communicate, over vast distances if need be, by telegraph and telephone. As mentioned in the introductory note to the article, it is the fifth in a series of six which Professor Bragg has recast for us from a corresponding number of lectures. The first of the set, entitled "What Is Electricity?", appeared in our issue of December 14 last; the second—"How Electricity Travels"—in that of December 21; the third—"Motors and Dynamos"—in that of December 28; and the fourth—"Our Electrical Supply"—in that of January 4. The sixth and last article, to be

published in a later number, will deal with the subject of "Oscillating Electrical Circuits." In connection with the lecture on which the present article (No. V.) is founded, a prefatory note stated: "Examples (of early telegraphy) are the needle telegraph which railways still use, or the dot-and-dash telegraph in some post offices. Later, machines have been made which write the message at one end when keys like typewriter keys are tapped at the other. We shall see how they work. In a telephone, the electrical current picks up sound-waves, and sends them out again at the other end of the wires. People who wish to talk to each other are connected up by the wonderful and complicated automatic exchange, and we shall watch one of these exchanges finding the right number."

THE "CHRISTMAS TREE" OF CHINA: AN ANCIENT LEGEND CRYSTALLIZED TWENTY CENTURIES AGO.

By THE RT. REV. WILLIAM C. WHITE, D.D., SOMETIME BISHOP OF HO-NAN, PROFESSOR OF CHINESE ARCHAEOLOGY IN THE UNIVERSITY OF TORONTO, AND KEEPER OF THE EAST ASIATIC COLLECTION OF THE ROYAL ONTARIO MUSEUM OF ARCHAEOLOGY.

THIS bronze lamp in the form of a tree (Fig. 5) does not, of course, embody a Christian conception, for doubtless it preceded the Christian era. In ancient days the festival of the Winter Solstice was celebrated in commemoration of the Birth of the Sun, the *natalis invicti solis* of Mithraism, for instance, and the kindling of lights, oftentimes on trees, was a usual practice connected with the festival. This Chinese lamp may not have been used in a sun festival; nevertheless it embodies a very early sun legend. The legend goes back to the days of the Emperor Yao (2357 B.C.) and his expert archer, Shen I.—



FIG. 1. SERVING TO SUGGEST AN APPROXIMATE DATE FOR THE CHINESE TREE-LAMP SEEN IN FIG. 5: A BRONZE *po shan lu* (BRAZIER OR CENSER) OF ABOUT 25 A.D., FOUND ON THE SAME SITE IN WESTERN HO-NAN AND NOW IN THE ROYAL ONTARIO MUSEUM (DIAMETER OF LOWER PLATE, 6'4 IN.).



FIG. 2. BELONGING (LIKE THE BRAZIER IN FIG. 1) TO THE END OF THE WESTERN HAN PERIOD (25 A.D.) AND FOUND WITH THE TREE-LAMP (FIG. 5): A BRONZE LAMP WITH HANDLE AND PART OF HINGED LID, NOW IN THE ROYAL ONTARIO MUSEUM. (DIAMETER OF LOWER PLATE, 7'6 IN.).



FIG. 3. THE BRONZE DOMED BASE OF THE TREE-LAMP (FIG. 5) SHOWING DRAGONS (PERHAPS TRYING TO "SWALLOW THE SUN"), FROM WHOSE JAWS RISES THE LAMP-STEM, AND A HUMAN FIGURE SEATED ON ROCKS. (DIAMETER, 5'2 IN.).

"the Divine Archer," sometimes called Hou I., who destroyed the nine false suns. From the "Shan hai ching," the "Chou li," and other early Chinese books, we gather that in the extreme of the eastern horizon stood a great tree, whose trunk was one hundred miles in height. This tree was called the Fu-sang tree, and nine suns rested on its branches, while one sun was on the topmost bough. In those days there were ten suns, one for each day of the ten-day cycle, or week of that time, and each sun in turn ascended into the heavens from the Fu-sang tree, and then at the end of the day disappeared in the west, to reappear again on the lower branches of the tree. These suns were spoken of as birds, solar birds or crows, and were depicted as having three legs. The legend states that one day all the suns ascended into the heavens together, and the whole earth was scorched and burnt, so the Emperor Yao commanded Shen I., the Divine Archer, to bring nine of them down with his arrows, and since then only one sun has functioned in the heavens. This story has been pictured in Chinese literature and art from very early times,



FIG. 4. SHOWING THE FU-SANG TREE, SYMBOLISED IN THE TREE-LAMP (FIG. 5), AND THE TEN SUNS (IN THE FORM OF CROWS) WITH THE "DIVINE ARCHER" ABOUT TO BRING DOWN NINE WHEN THEY ALL ROSE TOGETHER AND SCORCHED THE EARTH: AN INK-SQUEEZE OF A SECTION OF STONE BAS-RELIEF IN THE WU LIANG TOMBS (A.D. 147).

as in the stone carvings of the Wu Liang tombs (A.D. 147), where there are at least two depictions of the Fu-sang tree and the solar crows, with Shen I., the archer, in the act of drawing his bow on the crows (Fig. 4). The inscribed oracle bones of Ho-nan, which date to the second millennium B.C., show conclusively that the week of those early times contained ten days, in sequence of six weeks or sixty days, to complete the cycle. This bronze lamp (Fig. 5), now in the Royal Ontario Museum at Toronto, stands about 2 ft. 5 in. in height. It consists of a domed circular base (Fig. 3) a little over 5 in. in diameter, a pedestal or tree trunk, and nine brackets or branches of the tree, each terminating in a bowl which contained the oil, and with a similar bowl at the top of the pedestal. A very interesting point about the lamp is that it is of a detachable type. Every part can be disconnected, for convenience in packing up into a small compass, and the number of separate pieces is thirty-three. The bronze base (Fig. 3) is of open work in the form of two writhing dragons, with two human figures sitting on rocks between each dragon. The mouths of the dragons are wide open, and the pedestal of the lamp, or rather, the trunk of the tree, seems to rise from the jaws of the dragons. It may well be that the idea symbolised is that of the dragons attempting

to swallow the sun, which would make this one of the earliest representations of the motive, so common in China and Japan to the present day, seen in the design of the pair of dragons attempting to swallow a ball. This ball is variously interpreted as being the sun, the moon, or a pearl. The incisions and moulding of the dragon base show very clearly that the original mould had been carved in wood. Each of the ten oil bowls, or cups, is slightly over 2 in. in diameter, and contains a spike in the centre around which the wick was coiled (Fig. 6). Each bowl also carries a movable heart-shaped bronze plaque of open work, 3 in. high, which shows the leaves and small branches of the tree, with a bird in the midst of them, undoubtedly the solar crow of the legend. The topmost bowl carries three of such plaques. When the oil-bowls of the lamp were lit, the effect would be to throw shadow-pictures through the openwork of these plaques in all directions. This tree-lamp was obtained from a tomb-site near the Lo River some twelve miles due east of modern Lo-yang in Western Ho-nan. Two other objects were obtained from the same

(Continued on opposite page.)

A BRONZE "FU-SANG TREE" LAMP SUGGESTING A CHRISTMAS TREE; AND KINDRED RELICS RELATING TO THE SAME CHINESE LEGEND.

Continued from preceding page.]

excavation, a bronze *Po shan lu*, or brazier (Fig. 1), and a handled lamp with an open-work decorated cover (Fig. 2). Both of these objects were attached to circular trays or plates, and the cover of the lamp was in fragments. These objects are mentioned because they serve to fix approximately the date of the tree-lamp, for, though there is no inscription on the objects, yet the brazier and the handled lamp obviously belong to the end of the Western Han period (A.D. 25). A broken pottery tree-lamp of similar motive to the one described here is illustrated in an article by M. H. Maspero in "*Revue des Arts Asiatiques*," December, 1931. From time to time, pottery-lamps in tree form with a single bowl (Fig. 7.) have been found, which probably also perpetuate the legend of the Fu-sang tree.



FIG. 5. A CHINESE PARALLEL TO THE CHRISTMAS TREE: A BRONZE FU-SANG TREE LAMP FOUND IN WESTERN HO-NAN, EMBODYING AN EARLY SUN LEGEND OF THE TIME OF THE EMPEROR YAO (2357 B.C.) CONCERNING A MYTHICAL TREE 100 MILES HIGH WITH TEN SUNS ON ITS BOUGHS. (2 FT. 5 IN. HIGH.)



FIG. 6. ONE OF THE BRONZE OIL-BOWLS OF THE TREE-LAMP (FIG. 5) WITH INVERTED HEART-SHAPED PLAQUE OF OPEN WORK TO REPRESENT THE LEAVES AND BRANCHES OF THE FU-SANG TREE, AND THE SOLAR CROW. (DIAMETER OF BOWL, 2'2 IN. HEIGHT OF PLAQUE, 3 IN.)



FIG. 7. PROBABLY ALSO RELATING TO THE FU-SANG TREE LEGEND: A TREE-SHAPED LAMP, OF GREY POTTERY COVERED WITH A WHITE SLIP, WITH DETACHABLE CHIMÆRA BASE, FROM A TOMB IN WESTERN HO-NAN, AND NOW IN THE ROYAL ONTARIO MUSEUM. (C. THIRD TO FIFTH CENTURY. HEIGHT, 4 IN.)

"THE KING IS DEAD! LONG LIVE THE KING!"

ROLAND II. SUCCEEDS ROLAND I. IN THE BERLIN "ZOO."



ROLAND I., THE WORLD-FAMOUS SEA-ELEPHANT, WHO DIED THE OTHER DAY, TALKING WITH HIS FRIEND THE KEEPER: THE EXPRESSION WHICH, MORE THAN ANYTHING ELSE, GAVE RISE TO HIS REPUTATION FOR SAGACITY.



ROLAND I. FEELING SLEEPY: A STRIKING RESEMBLANCE TO A TYPE OF EXPRESSION COMMON IN CLUB SMOKING-ROOMS!



ONE OF ROLAND I.'S TRICKS: THE GREAT SEA-ELEPHANT TURNING CONTORTIONIST TO SECURE A FISH AT DINNER-TIME.

PEOPLE from all over the world who have visited the Berlin Zoological Gardens learnt with regret of the death of Roland, the sea-elephant, on December 29. It is a serious loss to an institution which suffered earlier in the year from the death of Bobby, the gorilla. Roland was the outstanding figure and the greatest favourite of the "Zoo," for he was not only very large and very fat, but also, in the firm conviction of his admirers, very wise. It adds to the bitterness to know that he was the victim of injudicious feeding on the part of his friends. His keeper had often found beer bottles, glasses, and cigarette-boxes in his tank. Roland's age was estimated

[Continued above.]

[Continued.]

at about twenty years, six of which had been spent in the "Zoo." It is the age which scientists say represents the highest pitch of mature development of a sea-elephant. He put on weight during his six years in Berlin and, at his death, is said to have weighed just under 380 stone. His place was filled immediately by Roland II., who came from the Hagenbeck "Zoo" at Stellingen, the fortunate owners of the only three living sea-elephants in Europe. "The Times" correspondent, whose articles clearly revealed him to be one of old Roland's warmest admirers, wrote that first impressions of the new-comer were not all favourable. "He is slimmer than his predecessor, but longer, so that as he has youth on his side—he is five years old—he may yet eclipse Roland I. for bulk. His snout, however, is not quite so trunk-like as is desirable in a sea-elephant. Also his head is less massive than that of Roland I., which gives rise to doubts whether he will ever be so remarkable for intelligence as his predecessor." Roland I. belonged to the southern of the two species of sea-elephant, which, formerly common off the coasts of Patagonia, is now limited to the Antarctic. He came from the island of South Georgia. The northern species used to be common off the Californian coast.



ROLAND II., SUCCESSOR TO ROLAND I., HAS HIS FIRST MEAL IN THE BERLIN "ZOO": A FIVE-YEAR-OLD AT PRESENT LESS BULKY THAN OLD ROLAND, BUT PROBABLY WITH MANY YEARS AHEAD IN WHICH TO GROW.

The World of the Kinema.

By MICHAEL ORME.

A NEW RENÉ CLAIR; AND A SEA SAGA.

THOUGH the gates of Time have closed on the memorable events of 1935, I must crave permission to add a postscript to my recent survey of twelve months' activity in the world of the kinema in order to include a couple of impressive pictures which arrived too late to swell my list of outstanding films. Mr. Alexander Korda's production, "The Ghost Goes West," at the Leicester Square Theatre, and Metro-Goldwyn-Mayer's saga of the sea, "Mutiny on the Bounty," presented at the Empire, brought the old year to a finish with a grand flourish. These two pictures, utterly dissimilar as they are in subject and in treatment, have one thing in common—a capital story. It so happened that I saw the American picture at a public showing, and, as a packed house broke up into the units of a vast audience, I heard, not once but several times, the remark, "What a fine story!" There can be no doubt that the importance of gripping dramatic material has impressed itself on the film industry, emphasised possibly by the fact that even an international star cannot save a poor piece of fiction, as was clearly demonstrated during the course of the past year. M. René Clair's brilliant handling of "The Ghost Goes West," whilst it would still have contented the connoisseur, would scarcely have carried this enchanting picture to the big popular

stuff, though no more outspoken than several pictures of the silent era that dealt with the man-handling methods of brutal sea captains. Mr. Frank Lloyd's vigorous direction does not shirk the inhuman cruelty of Captain Bligh, who crushed his crew beneath the wheels of his god, discipline. Ugly episodes there are, but they are not dragged in sensationally. They have their justification in the gradual revolt of Lieutenant Christian, who finally led the crew to mutiny, setting the Captain adrift in open boat with a handful of loyal men. Here, during forty nightmare days of peril and privation, Bligh proved his extraordinary seamanship and indomitable courage. Mr. Lloyd has brought to the screen this struggle, which wrung from the Captain's parched lips the words, "I've beaten the sea itself," with a power from which there is no escape. Mr. Charles Laughton's study of a complex character makes no concessions, yet it is consistent and illuminating. There is something of the fanatic

in his evil temper, some touch of tragedy in his isolation and the passion that drives him on even to wreck his ship on the reefs—another amazing piece of staging—in his pursuit of the mutineers. Only great acting such as Mr. Laughton's could have discovered, without effort or romanticising, one point of appeal to our reluctant admiration in a dark and terrible nature that twisted the rod of authority into an instrument of torture. Discipline and the traditions of the sea are inherent, too, in the finely differentiated characters of Fletcher Christian—a part that gives Mr. Clark Gable an opportunity for a firm and balanced portrait of the seaman-visionary—and the eager lad Byam, dreaming of coral reefs and distant lands, yet a sailor in the making, as loyal to duty as to friendship. Mr. Franchot Tone brings to this sympathetic part the right note of buoyancy and underlying integrity.

Mr. Lloyd has lingered somewhat too long for my taste in a paradise of Tahitian belles and flower-wreathed romance, no doubt with the amiable intention of lightening the *Bounty's* heavy burden. Certainly the peace of the South Sea island stands in fine contrast to the terrific realism of storm and wreckage, but there is ample compensation, in any case, for the grim business on board in the ineffable beauty of swelling sails and soaring masts, of a ship bowing graciously to the rolling billows or mysteriously blanched and still in the dead calm of the doldrums—"as idle as a painted ship upon a painted ocean."



ELISABETH BERGNER (RIGHT) AS ROSALIND IN THE BRITISH FILM VERSION OF "AS YOU LIKE IT," WHICH IS BEING MADE AT ELSTREE AND WILL BE SEEN IN LONDON AFTER EASTER; WITH SOPHIE STEWART AS CELIA.

success it is without the fresh and exhilarating qualities of its light-hearted story.

That story is common property by now, nor is there any need to dwell on the various phases of Glourie Castle's transportation from its Scottish hills to its palmy resting-place in Florida, where its philandering ghost finally settles a two-hundred-years-old feud and finishes the tedious task of haunting the ancestral halls. Admirably acted as it is by Mr. Robert Donat as the young owner of ruined Glourie and his ghostly ancestor, by Mr. Eugene Pallette, the American millionaire who buys the castle at the bidding of his charming daughter, Miss Jean Parker, the picture is nothing short of a triumph for M. René Clair. He has attuned his Gallic mentality to his Gaelic subject in a masterly fashion. His satirical wit flashes as brightly as of yore, though it plays its pranks amongst the heather of the Highlands and the "big business" magnates of America. Very wisely he aims his shafts at the larger targets of his Scottish-American *milieux*, thus avoiding those hidden pitfalls into which the foreigner might so easily stumble. Adjusting his genius to matters of general knowledge, M. Clair is as happy in establishing the rugged dignity of the old chieftains and their feudal squabbles as in the characteristic welcome of the Glourie Ghost across the Atlantic and its exploitation by the rival food and chain-store "Kings." Fluent and volatile "The Ghost Goes West" treads as lightly as "Le Million," albeit it fits its paces to a British tune.

Hollywood has dipped into the lucky-tub of British history again—naval history this time—and drawn forth a prize in the shape of the more or less authentic and undoubtedly colourful story of H.M.S. *Bounty*, whose voyage in 1787 did much to reveal the abuse of authority on certain ships. "Mutiny on the Bounty" is strong

SHAKESPEARE AT ELSTREE.

The kinematic world is all agog for the first Shakespearean picture to be made in England in the Elstree studios, where Inter-allied Productions, Ltd., are hard at work on "As You Like It." It is only natural that the progress of a picture destined to be one of the major



"SANS FAMILLE," AT THE ACADEMY: ROBERT LYNE (WHO BECAME FAMOUS AS THE RESULT OF HIS ACTING IN "POIL DE CAROTTE") AS THE BOY WHO WAS KIDNAPPED AND EARNED A LIVING BY TOURING WITH A TROUPE OF PERFORMING ANIMALS; WITH VITALIS (VANNI-MARCOUX).

"Sans Famille" is based on Hector Malot's famous romance about the boy who was kidnapped by his wicked uncle and earned a living touring with Vitalis and his performing animals. Robert Lynen is the boy hero, and Vanni-Marcoux provides some fine singing.

screen efforts of the new year should be watched with keen interest, and the appearance of so fine an actress as Miss Elisabeth Bergner in the part of Rosalind eagerly awaited. Hollywood's challenge must be answered. If Shakespeare is to be brought to the screen worthily and with a true balance of poetry and picture, is it too much to hope that here in England the happy mean may be found? Consider the cast. An Austrian star, certainly, but one who has endeared herself to the English-speaking peoples not only by the charm of her personality and the flawlessness of her technique, but by the inward flame that shines through all her work.

With her mastery of our language she realises her greatest desire, to play in English a part with which she is already identified, and thus to lay her offering at the feet of our national poet. She has a delightful young actress at her side in Miss Sophie Stewart as Celia, and is surrounded by actors who will do full justice to Shakespeare's verse. I confess to a thrill of anticipation merely on hearing the names of Mr. Henry Ainley as the banished Duke, of Mr. Leon Quartermaine as Jacques, of Mr. Laurence Olivier as Orlando and Mr. Richard Ainley as Silvius. Goodly company indeed in the Forest of Arden, a forest wherein the beauty of all sylvan glades seems to have been

magically caught. In these days of "debunking" camera tricks, of glib talk about "table models," double exposure, and what not, it might be something of a revelation to many knowing film-goers to wander through the Forest of Arden down at Elstree. I stepped into it on a day when wind and rain were singing a December dirge, and behold! high summer in the studio, expressed in a symphony of green and silver. Rivulet and pool reflected the slender birch trees and gnarled old giants of the wood. Sun-rays—you may call them arc-lights, if you will, it makes no difference—struck through the canopy of shimmering leaves to dapple the moss beneath. Delicate grey perspectives lured the eye to discover browsing flocks of sheep, and in the dim distance a pillared palace. Enchantment reigned. Dr. Paul Czinner, the director, Mr. Meerson, scenic designer, Mr. Hal Rossom, the cameraman, and all their henchmen felt it. They were benign. They must have sensed their self-created spell. Yes, the spirit of Shakespeare's poetry is abroad in Elstree. It came to life when a stripling sauntered in—a slim brown figure—the Bergner herself and Shakespeare's Rosalind.



"I GIVE MY HEART," THE NEW FILM WHICH WILL HAVE ITS PREMIERE AT THE REGAL, MARBLE ARCH, ON JANUARY 17: OWEN NARES AS LOUIS XV.; AND GITTA ALPAR AS DUBARRY.

"I Give My Heart" is based on the successful play, "The Dubarry." Gitta Alpar, who plays the Dubarry in the film, is a famous Continental soprano. The film has been made at Elstree by B.I.P., under the direction of Marcel Varnel.

LONDON'S INCREASING TRAFFIC: ITS GREAT GROWTH IN RECENT YEARS.

DRAWN BY DOUGLAS MACPHERSON, FROM OFFICIAL INFORMATION.



CONGESTED LONDON—FROM HYDE PARK CORNER TO LUDGATE HILL: A MAP SHOWING THE INCREASE OF TRAFFIC SINCE 1904 AT EIGHT OF THE BUSIEST SPOTS; AND (INSET) A COMPARISON BETWEEN 1925 AND 1935.

A census of traffic was taken by the Metropolitan and City of London Police at a hundred and seventeen busy points in London during twelve hours (8 a.m. to 8 p.m.) of Tuesday, July 9, 1935. Its results have just been published in an official pamphlet which compares them with the results of similar investigations made on July week-days in certain previous years. On this information is based the drawing reproduced here. The figures given for traffic in 1904 and 1935 are, with two exceptions, strictly comparable. The first exception is that in 1904 the High

Holborn census was taken at the junction with Red Lion Street, but in 1935 at the junction with Kingsway and Southampton Row; and the second is that in 1935 general traffic was not permitted to go northwards over the temporary Waterloo Bridge, so affecting the figures for the Strand. The results show that Hyde Park Corner is London's busiest traffic centre, with vehicles passing at a rate of more than a hundred a minute, and that Trafalgar Square comes next. Of the total census, private cars, numbering 1,124,415, represented 37·4 per cent. of the traffic.

BOOKS OF THE DAY.

IF classical quotations are no longer heard in the House of Commons, it is not for want of members who could make them, but because the majority would not understand them, while some might resent them as smacking of class distinctions. Yet there has been of late years a great growth of popular interest in history, including classical antiquity, and if to that could be added some knowledge of Greek and Latin, we might have a Parliament in which the classics were the common heritage of all and an intellectual bridge over social gulfs. What fun, it would be, for example, to hear Labour members pelting the idle rich with snappy bits from Juvenal, and Tories retorting with Aristophanic gibes about demagogues! It is perhaps too much to expect a classical renaissance emanating from the Board of Education, but some unofficial Mæcenas, of the Loeb type, might start a popular adult school or reading club with such an object in view.

In Parliament to-day, I imagine there is no one more deeply imbued with the classical spirit than our present Prime Minister, to judge from the prevalence of allusions to ancient Greece and Rome in his latest volume—*"THIS TORCH OF FREEDOM."* Speeches and Addresses. By the Rt. Hon. Stanley Baldwin, M.P. (Hodder and Stoughton; 12s. 6d.). Discussing, for instance, our debt to ancient Athens as the mother of democracy, and the essential affinity between her politics and ours to-day, Mr. Baldwin observes: "If Thucydides came to life again and were made Professor of History at Birmingham, he would soon be quite at home in expounding these problems and we should understand him. No one of us whose days are spent in Parliament can read the pages of Aristophanes without seeing ourselves and our colleagues drawn to the life." Classics apart—this is a book which every good Briton should read, if only to learn what manner of man it is who now steers our ship of state. The self-portrayal is reassuring, for it reveals a mind at once mellowed by ripe wisdom and experience, yet alert and alive to the necessities of coming change; along with an integrity of character and a far-sighted idealism based on deep but unobtrusive piety.

As implied in its title, the dominant theme of Mr. Baldwin's book, on its political side, is a plea for the preservation of British democracy and Parliamentary government in a world beguiled by dictatorship. At an Empire conference last July he adjured his listeners to "hold this torch of freedom alight, and alive, until other nations come to see our ways." This is the core of his political doctrine, and he urges it with convincing enthusiasm. Naturally, in such a collection of addresses ranging over several years and touching on a great variety of subjects besides politics, the reader will not expect up-to-date pronouncements on the European situation. In the concluding section, however, in an address to the Peace Society delivered last October, Mr. Baldwin affirms his confidence in the League of Nations, deplores the interruption of our ancient friendship with Italy, and imparts some home truths on the need for national defence. "Had every country," he also told them, "a Peace Society which, after a century's endeavour, could point to a nation so thoroughly pacific as our own is to-day, then the millennium would really be round the corner." The obvious corollary would seem to be a great peace mission to belligerent peoples, which might be more effective than "preaching to the converted" here at home.

So far I have dwelt on the graver elements in Mr. Baldwin's book. It has its lighter side, in which he gives full play to his genial humour, his love of country life and the English scene, and his wide knowledge of books and writers. These speeches and addresses were delivered in many different places. Some of his happiest efforts were addressed to American and Canadian audiences. Again, at Stratford, he compared Shakespeare's devotion to his native town with that of Horace to his Sabine farm. At Edinburgh he disclosed his own lifelong familiarity with the poems and novels of Scott. In the address on the Burne-Jones centenary exhibition, I was hoping that he might

have had something to say about Rottingdean, for it was in a house a few doors from the painter's old home there that I began this article. He does not mention the place, but in connection with the William Morris centenary exhibition, he gives a personal reminiscence of his boyhood: "I was quite unconscious," he says, "of having an uncle in Burne-Jones who was anything essentially different from other people's uncles. . . . Morris was to me in those years a perfectly natural phenomenon, and exactly what you would expect your uncle's friend to be. . . . A great, glorious, jolly human being."

While reading some of Mr. Baldwin's more serious utterances, it occurred to me that, if he had not become a Prime Minister, he might have been an Archbishop. He

quality of this imitative sequel, I have an impression that it is quite in the spirit of the original, and anyhow, it is intrinsically amusing. Father Knox glides easily from fact to fiction, as when he ascribes his main source of information to Mr. Albert Bunce, senior verger of Barchester Cathedral and nephew of the late John of that ilk.

One of our great home problems to-day, in which no one takes a stronger interest than Mr. Baldwin, is the revival of prosperity in the countryside, and the preservation of its beauty. I will therefore touch briefly on some books bearing on this subject from various angles. Chief among them, from a statesman's point of view, is *"THE LAND": Now and To-morrow.* By R. G. Stapledon, Professor of Agricultural Botany, University of Wales, and Director of the Welsh Plant-Breeding Station. With Illustrations, Charts and Maps (Faber; 15s.). The author, a noted authority on grassland, proves himself at once a man of science and a man of vision. He has elaborated here a constructive scheme for making the best use of our land not only for rural industry but as the playground of the town-dweller. Thus he projects a national park in Wales, details of which are suggested on two large folding maps.

Another book inspired, I think, by similar motives, is *"ENGLISH FABRIC": A Study of Village Life.* By F. J. Harvey Darton, author of *"The Marches of Wessex."* Illustrated (Newnes; 10s. 6d.). The author's object, I take it, has been to expose the realities of rural life, with its seamy, and at times disreputable, side, and to avoid anything like "pretty-pretty" descriptions. He defines his book as "An attempt to show the visitor-(or foreigner-) half of the nation what life in the country is to the resident half," the people who made and inhabit rural England. He is less kindly disposed to the urban population as represented by "motorists, hikers, week-enders"; at least, he sees their shortcomings from the countryman's point of view.

There is rather less rusticity than one might expect from the title in *"LIVING IN THE COUNTRY."* By the Baroness Clifton (*Country Life*; 10s. 6d.), but that does not impair its attractions. The book consists of letters written to a friend who is a foreign Ambassador abroad. It is true that when writing them the author was living in seclusion at a cottage, apparently in Kent, and that she often describes her neighbours and surroundings, but her letters have a wider range of topics, with many references to books, travel, and personal friends.

Four other books which carry the reader to various parts of England are purely descriptive and historical, and are not much concerned with modern rural politics. Very delightful is a second edition of *"HIGHWAYS AND BYWAYS IN DORSET."* By Sir Frederick Treves, Bt. Illustrated by Joseph Pennell (Macmillan; 7s. 6d.). Having spent several holidays of late years in that delightful county, and having had some personal acquaintance with the late Mr. Pennell, whom I visited occasionally, on business, in his rooms in the Adelphi (now, alas! menaced with demolition), I have a strong interest in this volume of the famous series.

Readers of the type to whom the Barchester novels appeal generally appreciate the beauties of ecclesiastical architecture and its historical associations. They can indulge this taste to the full in a richly illustrated book, entitled *"THE ENGLISH ABBEY": Its Life and Work in the Middle Ages.* By F. H. Crossley. With a Foreword by the Rt. Hon. W. Ormsby-Gore. Illustrated with 135 Photographs by the Author and Others, Drawings by Brian Cook, and two Colour-Plates from old manuscripts (Batsford; 7s. 6d.).

Although actors are great travellers, we do not usually look to them for self-illustrated topographical studies, since the conditions of a theatrical tour leave but little time for art and literature. An exception to this rule is a very readable and well-pictured book by a popular comedian, entitled *"STROLLING THROUGH ENGLAND."* By W. S. Percy. Illustrated from the Author's Originals in Colour, Photogravure, and Line (Collins; 7s. 6d.). I like the author's line drawings immensely.

In a less personal vein, but likewise self-illustrated with 199 sketches by the author, is *"THE CHARM OF OLD SURREY."* By H. M. Alderman (Coker; 7s. 6d.). Although the author modestly states that "this unassuming work lays no claim to literary merit," the fact that this is a third and revised edition speaks for itself. And now, if my conscience asks "What have I done for you, England, my England?", I can refer it to this article. C. E. B.



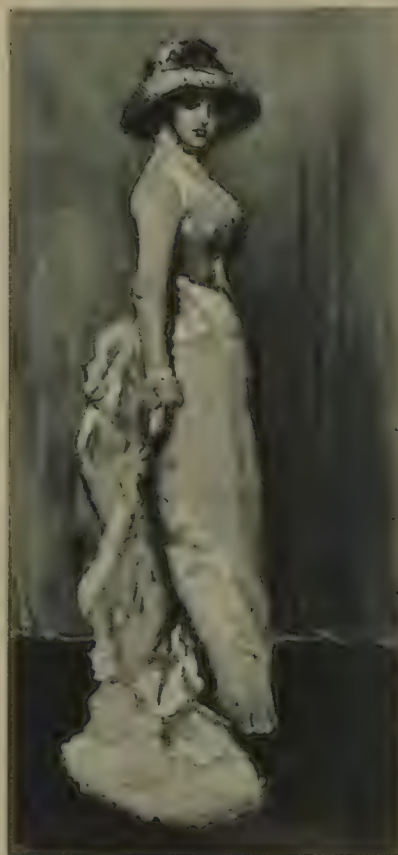
THE PRINCIPAL ROOM OF THE FRICK COLLECTION IN THE FIFTH AVENUE HOUSE OF THE LATE MR. HENRY CLAY FRICK; NOW OPEN TO THE PUBLIC: THE WEST GALLERY; CONTAINING FORTY IMPORTANT PAINTINGS, A NUMBER OF RENAISSANCE BRONZES, THREE SIXTEENTH-CENTURY PERSIAN CARPETS, AND OTHER OBJECTS OF ART.

Some of the magnificent paintings included in the Frick Collection, which was recently opened to the public in New York, are reproduced on this and the two following pages. Here is seen the principal gallery of the Collection. Each object in this gallery retains the place it occupied at the time when Mr. Frick lived in the house before his death in 1919.

Reproductions by Courtesy of the Frick Collection. (Copyright 1935.)

has the right blend of urbanity and paternal admonition. He is as religious as Gladstone, though less oratorical. In one of his after-dinner speeches, however, "A Toast to an Archbishop" (the late Dr. Randall Davidson), he touches on a point of difference between Westminster and Lambeth. Quoting a remark made in the House of Commons' smoking-room by a young politician concerning another—"He is one of the few men to whom I could say, 'Oh, damn that fellow So-and-so,' of a person in a high position in the Government"—Mr. Baldwin proceeds: "I feel certain that sometimes there may be something said or done by a colleague of the Archbishop which perhaps does not fill him at the moment with confidence. He cannot possibly reply in the terms of my friend in the smoking-room of the House of Commons. No doubt if Mrs. Davidson would speak to-night she would say that she has heard before now the word 'Tut-tut,' or 'What a goose that dear fellow the Bishop of Barchester has made of himself!'"

That the diocese once adorned by Dr. (and Mrs.) Proudie is still on the map of England, further evidence emerges in *"BARCHESTER PILGRIMAGE."* By Ronald A. Knox (Sheed and Ward; 7s. 6d.). Father Knox has executed a remarkable *tour de force* in carrying on into later generations the life of Trollope's imaginary cathedral city, in a Trollopean vein. He warns the reader, however, to expect only gossip about people, and not a history of Barchester. In deference to a suggestion of Mr. Maurice Baring (who, by the way, seems to have followed the footsteps of Burne-Jones to Rottingdean, as I heard of him there the other day), the author deftly indicates in a prologue the scope and character of his work. Although my own recollections of Trollope's style are slightly vague, and I have not had time to revive them in order to test the



IN THE FRICK COLLECTION, WHICH HAS BEEN OPENED TO THE PUBLIC: "PORTRAIT OF LADY MEUX."—BY JAMES ABBOTT MCNEILL WHISTLER (1834-1903).

AN AMERICAN "WALLACE COLLECTION": THE FAMOUS FRICK

REPRODUCTIONS BY COURTESY OF THE



"PORTRAIT OF COMTESSE D'HAUSSONVILLE."—BY J. A. D. INGRES (1780-1802).

An artistic event comparable with the opening of the Wallace Collection in London took place in New York on December 11, when the Frick Collection, including the works of art and the residence of the late Henry Clay Frick, was officially opened with a reception to invited guests. A few days afterwards the Collection was opened to the public. Mr. Frick, the American millionaire, who died in 1919, bequeathed his great art collection and his house on Fifth Avenue as the Frick Collection "for the purpose of establishing and maintaining a gallery of art." This collection is recognised as one of the greatest treasures of art ever assembled. Besides its magnificent paintings of the Italian, Spanish, French, Dutch, British, and other schools, it contains exceedingly fine sculpture, porcelain, and enamels.



"PORTRAIT OF VINCENTIO ANASTAGI."—BY EL GRECO (c. 1547-1614).



"MISTRESS AND MAIDSERVANT."—BY JAN VERMEER (1632-1675).

The Trustees of Mr. Frick's Collection, in carrying out the wishes of the testator, have preserved the residential character of the house in Fifth Avenue and have maintained the conception of the pictures as the decoration of a home rather than as items in a museum. For this reason the paintings have not, for the most part, been classified according to periods or schools, but have been arranged with a



"SELF-PORTRAIT."—BY REMBRANDT VAN RIJN (1606-1669).

well-ordered informality which observers have found delightful. Exceptions to the general system have been made in rooms devoted specially to the works of Fragonard and Boucher. The Fragonard reproduced here is one of five panels executed for Madame Barry's pavilion at Louveciennes, near Versailles, and finished early in 1773. For some obscure reason they were considered unworthy of acceptance,

ART TREASURES AND THEIR HOME PRESENTED TO THE PUBLIC.

FRICK COLLECTION. (COPYRIGHT 1935.)



"L'AMANT COURONNÉ."—BY JEAN-HONORÉ FRAGONARD (1732-1806).



"MAN IN A RED CAP."—BY TITIAN (1489-1576).

but posterity has reversed this verdict, and the paintings are now considered admirable examples of Fragonard's art. The superb portrait of Philip IV. was painted by Velasquez in 1644 at Cataluna, where Philip had gone to try to raise the French siege of Lerida. It is the most important Spanish work in the Collection, though three Goyas and three El Greco's are also included. Mr. Frick bought it from the



"PORTRAIT OF PHILIP IV. OF SPAIN."—BY DIEGO VELASQUEZ (1599-1660).



"LADY HAMILTON AS 'NATURE.'"—BY GEORGE ROMNEY (1734-1802).

estate of the Duke of Parma at a price estimated at 400,000 dollars. The "Man in a Red Cap" was long attributed to Giorgione, but is now definitely assigned as an early Titian. Regardless of authorship it is a magnificent work in excellent preservation. "Mistress and Maidservant" is one of three Vermeers in the Frick Collection; and the Rembrandt self-portrait, dated 1658, is one of several Rembrandts.



A PAGE FOR COLLECTORS.

"ENGLISH CHINTZ." By F. LEWIS.*

Reviewed by FRANK DAVIS.

THE story of the manufacture of printed cottons in this country is one of which we have every reason to be proud. The new industry began modestly enough, and had to overcome formidable opposition on the part of the manufacturers of woven fabrics before it was able to pay its way, much less attain prosperity. The path of the early experimenter is always difficult, and the following law quoted by the author in his illuminating introduction is typical of the short-sighted attitude of our ancestors. The date is 1720, and the wording "An Act to preserve and encourage the woollen and silken manufacturers and for the more effective employment of the poor by prohibiting the use and wear of all printed, painted, stained or dyed calicoes in apparel, household stuff or furniture or otherwise

state of affairs. Are we really so mentally feeble that we can only live with cautious imitations of the past? If this is so, pity the manufacturer with ideas and originality who has to keep his work-people busy by giving the public what it appears to want. It is a painful subject—let us go back one hundred and fifty years, when designers dared to produce, as a matter of course, patterns which had not necessarily been sanctified by a century of use. Plate 4, of about 1780, is a fair example in red, purple, light blue and yellow on a white ground of a popular taste for naval subjects, possibly made to celebrate a particular naval victory. Potters and fan-makers were quick to seize upon a patriotic excuse for a new design, and the calico printers were not far behind them. This, of course, is part of a large piece,

the impression that this is a frivolous book), one can follow the trend of fashion extraordinarily well in this long series of plates, and it is uncommonly interesting to study what can only be described as a progressive degeneration of taste setting in about the year 1800 and achieving a miraculous monstrosity by about



A CHINTZ THAT PROBABLY COMMEMORATES AN EIGHTEENTH-CENTURY NAVAL VICTORY: A DESIGN OF SHIPS, FORTRESSES, AND APPROPRIATE EMBLEMS CARRIED OUT IN RED, PURPLE, LIGHT BLUE, AND DEEP YELLOW ON A WHITE GROUND; DATING FROM ABOUT 1780.

In a note on this chintz, Mr. Lewis points out that the victory of Admiral Vernon at Portobello in 1739, Wolfe's victory in 1759, the "Glorious First of June," and Admiral Rodney's exploits were all duly commemorated not only on printed fabrics, but on fans and in pottery. This specimen is in the Victoria and Albert Museum.

Reproductions from "English Chintz"; by Courtesy of the Publishers, F. Lewis Ltd. (Copyrights reserved.)

after the twenty-fifth day of December, 1722." From this fatuous enactment to the modern development of the industry is a considerable step, and Mr. Lewis only allows himself twenty-three pages in which to describe it: a little more detailed historical narrative would have made the book more valuable. None the less, his account of the technical processes employed is as lucid as can be desired, and is made the more intelligible by an excellent photograph. The main part consists of a hundred and fifty-two well-chosen illustrations of pieces ranging in date from 1769 to 1935. Of those which belong to the years 1934 and 1935, fourteen out of a total of twenty are careful copies of old designs, and of the remaining six only one shows any evidence of imaginative creative power on the part of the designer.

I am not competent to decide whether this gives a fair summary of the accomplishment of to-day: if it does, it seems to imply a lamentable

but several handkerchiefs commemorating political events are also the subject of page illustrations. There is one of the Peterloo Massacre, and another (of 1881) which is a typical example of Victorian humour—not quite to our taste to-day perhaps, but an extremely interesting document, none the less. It is a census form, duly filled up and illustrated—e.g., "Condition as to Marriage"—

"very nearly," with Mr. Smith eloquently kneeling before a bashful young woman, church in background; "Rank, Profession, or Occupation"—"Government Clerk"—and there is Mr. Smith asleep at a desk, while his colleague stands up yawning—all rather childish, but quite good fun—good robust music-hall. We are too genteel to-day for this sort of thing (indeed, I don't see myself sporting a handkerchief of this calibre), and I believe the only survival of the fashion now is to be seen on the day following the Derby, when handkerchiefs purporting to represent the winner miraculously appear in a few haberdashers' windows in the neighbourhood of Piccadilly. (Plate 129.)

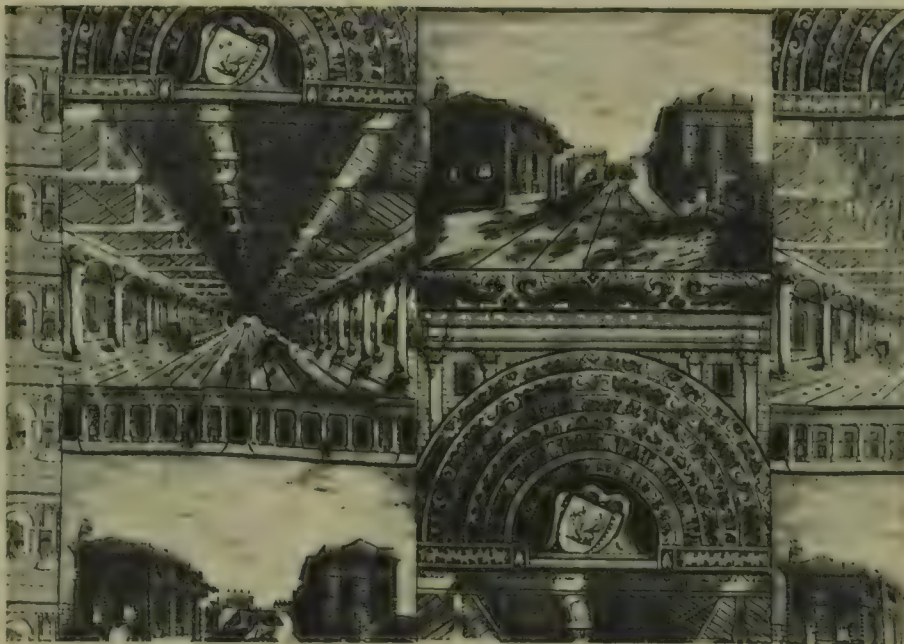
But to be serious (I don't want to give



A CURIOSITY OF VICTORIAN CHINTZ: A FLOWER DESIGN IN WHICH TENDRILS ON THE UPPER RIGHT-HAND EDGE OF THE BOUQUET ON THE RIGHT HAVE BEEN ARRANGED TO FORM THE PROFILE OF QUEEN VICTORIA; AND OTHERS ON THE LEFT-HAND EDGE THAT OF THE PRINCE CONSORT. (1850.)

1840, with, of course, permutations and combinations of greater or less degrees of oddity. How our great-grandmothers loved whacking great roses! A most interesting example, and by no means undistinguished, is to be seen in Plate 98 (1850), at first sight a naturalistic flower design, unpretentious and charming: but a close examination reveals the profiles of Queen Victoria and the Prince Consort, ingeniously worked by means of the tendrils. Mr. Lewis remarks: "The legend is that this Chintz was used on the original Royal Yacht, the *Victoria and Albert*, but unfortunately history does not tell us just how these profiles came to be added." I venture to suggest, very diffidently, that it is not necessary to look for any special explanation, and that the portraits were not added, but were part and parcel of the original composition. A pretty trick of this character would surely help the sale?

Six chintzes designed by William Morris, and dating from 1861, give the measure of this great man's achievement, and provide an eloquent contrast to two floral chintzes—irrepressibly blowsy—which were exhibited at the Great International Exhibition of 1862 (one of them was awarded the Gold Medal). Morris has yet to become the darling of collectors: no doubt he has his faults, a tightness, a deliberate mannered mediævalism, but he is to the majority of his commercial competitors as Westminster Abbey to a Victorian gin palace. Apart from a few examples of the 'seventies and 'eighties, Morris brings us down to modern days, with their rare—too rare—originalities and their painstaking imitations of what was once upon a time fresh and novel. If only for this reason the careful survey of the subject illustrated by this series of plates should be a stimulus to the younger men and women engaged in this great industry. Will they also grow into a generation of copyists, or will they be allowed to inaugurate a healthy forward movement?



A REMARKABLE TOUR-DE-FORCE BY THE EARLY NINETEENTH-CENTURY COTTON PRINTER: A DESIGN OF LIME STREET STATION, LIVERPOOL, WITH A SIDE BORDERING SHOWING THE ENTRANCE TO EUSTON STATION, LONDON; DATING FROM ABOUT 1830.

The ingenious cotton printers, it will be seen, have not been deterred from reproducing the progress of the Industrial Revolution by the apparent difficulty of the subject. An effect of astonishing realism has been achieved; the design being carried out in red, lilac, drab, yellow, blue and black. It was printed by Stead, McAlpin, and Co., Ltd., who still have the original blocks.

* "English Chintz; From Earliest Times Until the Present Day," by Frank Lewis. With 153 Plates. (Published by F. Lewis, Ltd.; 63s. Edition limited to 500.)

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FINANCE AND INVESTMENT.

By HARTLEY WITHERS.

FIXED TRUSTS AND THE STOCK EXCHANGE.

AFTER inevitably long deliberations a report on Fixed Trusts has at last been issued by the sub-committee appointed to consider them by the committee of the Stock Exchange. The terms of this report, as I gather from certain Press comments, were expected by some people to make the managers of Fixed Trusts indignant. Being myself on the board of one of the companies that manages Fixed Trusts, I cannot find any reason whatever for indignation in the comments of the sub-committee on the movement. Some of them, as I hope to show, are open to question; but all those working for the furtherance of this momentous new development in our investment system must admit that it contains certain dangers if it is allowed to get into the wrong hands and be managed along wrong lines, and so must surely welcome any attempt to point out these dangers and to save the movement from them. Any unfortunate experience inflicted on the public in these early days of its growth might have most serious effects in checking a development which has already done excellent work.

As representing the organisation through which the investment needs of the public are largely met, the Stock Exchange Committee was obviously bound to bring a critical eye to bear on a form of investment which is new. Having been at its job, of furnishing investments, for over a century, the "House," as it is called by its members, may well have been startled at finding this new system started from outside it, and making so successful a start that the estimates of the amount already invested through it range up to £50 millions. And yet, in spite of this annoyance and critical feeling, the report now issued pays a handsome tribute to the soundness of the new system—saying that the movement owes its growth, not only to the profit-earning appetites of its promoters, but also to "a genuine public demand for a means by which the comparatively small investor may enter a slightly speculative but clearly defined field of investment with the benefits of a spread risk."

THE BENEFITS OF FIXED TRUSTS.

Here, in this sentence just quoted, we have the essence of the advantage secured for the public by the Fixed Trust system. At a time when so-called "gilt-edged" and other fixed interest securities had been discredited by their mercurial behaviour during and since the war, and by the lack of any protection afforded by them against a rise in the cost of living, the attention of the public was naturally attracted to ordinary shares in industrial ventures. Taken separately, any such ordinary shares involve a certain risk, owing to the ups and downs of trade and changes of fashion and the introduction of new inventions. Taken together in bulk, shares in well-established and well-managed companies have been proved, by the record of their performance over long periods,

to be safer and more profitable than fixed-interest stocks. But to take them in bulk, by means of a well-chosen collection of them, was only possible to those who had substantial sums to invest, until the Fixed Trusts were able, by the offer of their sub-units to the public, to enable large and small investors alike to enjoy the advantage of widely distributed risk. Investment in "equities," on lines of the greatest possible safety, has thus been brought within the reach of the general public to an extent that has never hitherto been practicable. Moreover, an entirely new protection has been given to Fixed Trust investors by a new feature in the system, as to the advantages of which the Stock Exchange report is strangely silent. This is the fact that the securities in which the money of investors is placed are held on their behalf by a

the legislature has deemed it necessary to surround many other forms of investment." It would have been interesting if the committee had been more precise about these safeguards and told us just what they are. Plenty of investors who have lost money in dishonestly promoted, or otherwise unfortunate, public companies would say that there are no such safeguards. But whatever safeguards exist, the Fixed Trust investors evidently enjoy their protection, because their money is necessarily invested in public companies, promoted and managed under the conditions laid down by the legislature, or (in some few cases) in public

debts, of a kind which the legislature and the Stock Exchange allow to be quoted and dealt in. With all deference to the committee, that paragraph about safeguards does not seem to have much stuff in it.

Its next objection is much more serious. It says that, in view of the rapid and probably continuing growth of the movement, "it is inevitable that, unless there is set up some standard to which all Fixed Trusts must conform, the influence of competition will produce Trusts which sacrifice stability and probity to the greater benefits which their creators can derive by the proffer to the public of promises which would not stand the test of well-informed examination." Here is a real point. All systems are liable to abuse, and Fixed Trust managers will be the first to welcome any regulations that will protect the movement from it. But it should be noted that the existence of the trustee, of the kind described above, is in itself a sufficient protection against the kind of abuse feared by the committee. No first-class bank or insurance company would undertake the office of trustee to a Fixed Trust designed to "proffer promises which would not stand the test of well-informed examination," or continue to act as trustee if such specious practices were adopted, or even contemplated.

SUGGESTED REGULATIONS.

But, it may be objected, the public cannot be trusted to confine its attention to Fixed Trusts behind which the right kind of trustee stands. If

sufficiently ignorant investors are shown the promise of a high enough yield on their money, they will invest in anything and not stop to see who the trustee may be. Consequently, a regulation that is proposed by the committee is of great importance and value, which lays down that the trustee must be an insurance company or bank incorporated by Royal Charter, Act of Parliament, or under the Companies Acts, authorised to do trust business, or a company so authorised and affiliated to or owned and controlled by an insurance company or bank. Perhaps even this net is a little wide, and might include concerns which might not have a due sense of their responsibilities as trustees; and the public will be well advised, in scanning the literature and advertisements of the Fixed Trusts, to see that the trustee bank or insurance company is of the first class.



THE BUILDING THAT INSPIRED ADELPHI TERRACE: DIOCLETIAN'S PALACE AT THE TIME OF ROBERT ADAM'S VISIT TO SPALATO (NOW SPLIT) IN 1757—FROM A DRAWING DONE IN 1764.



AN ADAM MASTERPIECE SOON TO BE DEMOLISHED: THE FRONTAGE OF THE ADELPHI AS IT APPEARED WHEN BUILT—AN ENGRAVING BY BENJAMIN GREEN; SHOWING THE WHARF WHICH IN 1870 WAS CONVERTED INTO THE EXISTING EMBANKMENT GARDEN.

Adelphi Terrace, a beautiful example of the work of the famous Adam brothers, is soon to be demolished. A recent article in "The Times" drew attention to the resemblance between its position and that of Diocletian's Palace at Spalato, a drawing of which we reproduce above. It was Robert Adam's visit to Spalato in 1757 that inspired the building of Adelphi Terrace.

trustee, who collects the dividends on them, and distributes to the sub-unit holders their appropriate share of the aggregate income. This trustee is in almost all cases, and should be in every case, one of the well-known British banks (or a trustee company owned by one of them), or one of the leading insurance companies. Another advantage is the publication by the Fixed Trusts of the lists of securities in which the money of the sub-unit holders is or may be placed.

WHERE ARE THE DANGERS?

What, then, are the faults which this rightly critical report can find in the movement? First, we find it saying that "this method of investment does in fact provide a means of obtaining money from the public without affording in return the safeguards with which

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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

MOTORISTS are receiving splendid value for their cash in the 1936 cars. Not only are many special fittings included in the price for which an extra sum to the catalogue figures was formerly asked, but the cars themselves are vastly improved in safety, comfort, and speed. Take the new 14-h.p. Wolseley as an example of high value for the price demanded. This is listed at £220 for the saloon and £235 for the de luxe model. Both give the same road performance, and the difference in price is due to a sliding head, Triplex glass to all windows, instead of safety glass for the front screen only, a dual-arm screen-wiper in place of a single arm, chromium-plated lamps replacing black enamel finish, chromium-plated front and rear bumpers, while no bumpers are provided on the standard model, centre arm-rest to rear seat, not fitted on the cheaper car; also a sun visor, a roof net, and chromium-plated frame to bonnet louvres additionally provided. So who would not readily pay the extra £15 for the de luxe "Fourteen" Wolseley, instead of saving that small amount and buying a car wanting in these necessary equipments? I can thoroughly recommend this Wolseley six-cylinder 14-h.p. saloon de luxe as a safe family car seating five persons.

The driver will be delighted in piloting this "Fourteen," because of its excellent acceleration, braking power, steadiness on the road under bad surface condition, and light steering. The passenger will welcome its freedom from engine vibration and transmission noises; smooth running at all speeds, due to a well-balanced layout and distribution of the load carried on the chassis; its well-braced frame, and the low centre of gravity given by its underslung springs. The result is steadiness at corners and no rolling. The pneumatic cushions throughout are really comfortable to all sizes of users. Trial runs at this season find out the weak spots of every car. Therefore, there is more violent and sudden braking, greater chances for skidding, and less opportunities for maximum speeds, yet a better test for average miles per hour. On a dry by-pass road, this Wolseley "Fourteen" averaged over 70 miles an hour, and on alternate frost-bitten and wet surfaces, covered 45 miles in 61 minutes. I think that is a very good performance, especially as the car rode steadily on the slippery surface without skidding. Also on the wet roads, slimy with mud, the brakes

pulled the car up inside 30 yards when travelling at 43 miles per hour, without any deviation from its proper line of travel. My standard of braking is being able to stop the vehicle in as many yards on a bad skidding surface as it is travelling at miles per hour at the time the brakes are applied. Thus this Wolseley "Fourteen" more than satisfied my standard of safety.

TWO GLIMPSES OF CIVILISATION IN THE MAKING.

(Continued from Page 50.)

The texts comprised in the "decoration" of the sarcophagi themselves suggest an interesting conclusion. They are, almost without exception, spells and formulæ taken from the so-called Pyramid Texts of the Old Kingdom (i.e., the funerary texts from the Pyramids of the Kings of the V.-VI. Dynasties at Sakkara), the Coffin Inscriptions of the Middle Kingdom, and the priestly collection of eschatological lore, the Book of the Dead, which was to become so authoritative in the New Empire and the Late Dynastic Period. We have here, Mr. Hayes points out, an example of the characteristic conservatism of Egyptian funerary rubrics, and "it is from the XVIII. Dynasty onwards that this type of composition" (i.e., the combination of short, ejaculatory formulæ, often incoherent, into long spells) "really comes into its own, flourishing thereafter almost to the exclusion of all other groups of religious writings."

Perhaps the most interesting aspect of these sarcophagi is the light which they throw on an important incident of Egyptian history. The drama which Mr. Hayes unfolds, very plausibly, from the evidence of these monuments, centres in the sinister figure of Hatshepsut, a masterful and designing Queen. She was the daughter of Tuthmosis I., and on her father's death she reigned as consort of Tuthmosis II. In the same capacity she reigned with her nephew Tuthmosis III.; but it is well established that at some period during the life of this King she arrogated to herself the title of "King" and, although the boy Tuthmosis III. had been proclaimed "sole King of Egypt," she, his aunt and wife, became the real ruler of the land. Evidence which is fully discussed by Mr. Hayes seems to show that Hatshepsut did several curious things to the sarcophagi. She altered a sarcophagus, originally intended for herself, to receive the body of her father, Tuthmosis I. This was abandoned on the death of Tuthmosis II., when she made another sarcophagus for her father, entirely neglecting (it would seem) the burial arrangements of her husband (for the burial-place of Tuthmosis II. has not been discovered). Finally, she consummated scandal and faction by removing her father's sarcophagus to her own tomb—to the horror, it is to be supposed, of her consort, Tuthmosis III. There is abundant evidence that for these and other high-handed acts her portion, in later times, was to be execrated as usurper and tyrant. C. K. A.

SEASONABLE SHOWS.

THE outstanding act of "HAGENBECK'S CIRCUS," at the Agricultural Hall, is Aloys Peters' "Death-defying Dive." For a while he walks upside down on the roof and does some breath-taking toe-holds on a trapeze. Then comes his great feat. He puts his head through a noose and drops seventy-five feet from a trapeze. This is certainly the thrill of the Christmas season.

"WHERE THE RAINBOW ENDS," at the Holborn Empire, thrills the children of to-day as much as it did their fathers and mothers when it was first produced. The appearance of St. George in shining armour is the signal for hysterical applause. A twenty-year-old young woman, re-visiting this play after an interval of ten years, still thinks so highly of it that she is looking forward to the time when she can take a child of her own to see it.

This year's production of "PETER PAN," at the Palladium, is probably the best since 1904, when Miss Nina Boucicault and Miss Hilda Trevelyan played Peter and Wendy. Youth may not be everything, but it matters a lot in the rôle of The Boy Who Wouldn't Grow Up. Miss Nova Pilbeam's Peter makes up in youth for what it lacks in other respects. She is certainly a success. Miss Violet Loxley is an adorable Wendy.

"THE FORTY THIEVES" (Lyceum). Whatever the pantomimes of the Brothers Melville may lack in splendour they can always be depended on to make up in hearty humour. Mr. George Jackley is now an institution at the Lyceum, his bassoon-like voice drawing squeals of affrighted delight from the youngest members of the audience. Miss Florrie Forde, famous singer of "Down at the Old Bull and Bush," proves again that the older generation are unexcelled in the art of "putting a number over." Her rendering of "Cock-a-Doodle-Do," plus the assurance with which she compelled her audience to join in the chorus, was a marvellous exhibition of technique. Miss Kitty Reidy, a favourite for several years at this home of pantomime, is even better than usual and in Miss Polly Ward has a sweetheart calculated to win more hearts than the one tradition demands. Messrs. Naughton and Gold, assisted by Mr. Eddie Grey, provide the sort of robust comedy everybody enjoys at Christmas-time.



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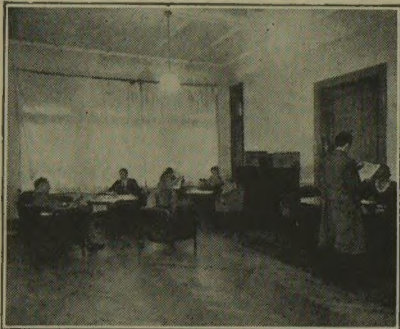
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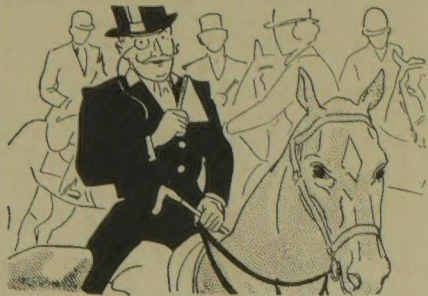
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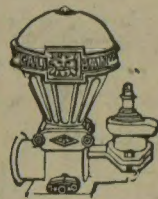
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